Dunga ecotourism development
– emerging ideas and possible continuation
Introduction

This document is a follow up from the previous report from April 2013; Dunga identity and image - a pre-study. It focused on the identity and image of Dunga and was meant to function as a starting point and inspiration for further discussion and development of Dunga as an ecotourism site. The report showed that Dunga has a great potential, due to the closeness of the lake, the local history and culture as well as the sense of community. It also pointed out areas that are in need of improvement, and gave some ideas for development.

Continuing the previous report, this report is a review of the ideas developed until May 2013 in several workshops and discussions with the community in Dunga. We also interviewed tourism organisations in Kisumu and its environs and conducted comparative studies.

In this report there are also continuations of thoughts of how ideas can be further developed. We give examples of other tourism destinations and some input from the latest tourism research that we hope can work as inspiration. We encourage the community of Dunga to feel free to use this report and its contents in tourism development, as well as to come back to us with comments, changes and reflections on its content.

Connected to this report, a more open document is attached: My thoughts and ideas for Dunga ecotourism. The aim is that you can use the document while you read this report, or after, to come up with your own ideas on how to develop Dunga as an ecotourism site. You can also use it for thoughts, questions and concerns that come up. You can use it in Dunga when you discuss ecotourism development and you can also send us an email with your thoughts.

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**How to develop a destination as a whole**

In order to create a framework that can work as a guide for tourism development in Dunga we have looked at a model developed by professor Lena Mossberg that we have adapted to suit the current situation in Dunga. The model is based on the use of a common theme or story for the whole destination. This theme then filters down through all other aspects such as the physical environment in Dunga, the products and souvenirs you sell, how the personnel work (including guides, restaurant owners etc), as well as how the community is included in tourism. From this framework it is possible to create packages that are in line with the overall theme. It is also possible to find out what is not coherent with the overall theme. The aspects in the model will now be explained further and how you can work with them.

![Model of factors that influence the tourist experience](image)

**Finding an overall theme**

Prominent researchers in tourism have acknowledged how an overall theme can enhance the tourist experience, and make it more memorable. It can create a sense of cohesion of the overall place, since it can connect all various products, services and packages to each other (Mossberg, 2007). An example of a theme is that of the old tradition of glass design in the county of Småland in Sweden, from which they have developed the well visited destination the *Kingdom of Glass*. Here everything is connected to glass; the visitors can see the glass designers in action, they can try to design their own glass, they can stay in a glass hotel and of course they can also buy the locally produced glass.

![Seeing the glass production in real life gives a memorable experience](image)
In the glass hotel in Småland the furniture are clearly inspired by the theme of glass.

Another example is from Kenya; Kitengela Glass in Nairobi. The road leading to the glass factory is lined with a wall with insets of glass. Here and there you see large glass sculptures of for example a four-five meter tall cow. This means that the visitors form expectations on what to experience and they also get in a certain mood. In the factory you are able to see glassblowers in action, and you can feel the heat from the furnace. While walking around the area, you see people building and welding furniture, ornaments and decorations of glass. In a large tree glass decorations hang and under the tree glass furniture are placed where you can sit and take a cup of tea. There is also a shop where you can buy the things you’ve seen being made. At Kitengela the theme of eco-friendly glass design is obvious, and all glass designed here is made of recycled glass. There is also a sense of playfulness and artistic freedom.

In Kitangela the atmosphere is almost magic, creating a sense of creativity and sustainability.
**Dunga the fishing village**

In several activities (such as workshops) in Dunga the focus has been the characteristic features and the identity of Dunga, an aspect that is important in destination development and branding. It is not necessary to stick to one narrowly defined and fixed identity; it can rather be that you develop an overall theme that can help in creating a cohesive brand. In Dunga, one feature that has stood out in the workshops is the fact that the tourism site is connected to the fishing village of Dunga, which could be used as an overall theme. This theme is strongly connected to the lake, fish and fishing - in Dunga you are experts on local fish, fishing, the lake, and you can provide fresh fish to visitors.

The “eco” in ecotourism - go green

Another aspect to think about in regards to the overall theme is that of ecotourism. If Dunga wants to develop as an ecotourism site, then ecological aspects and sustainability can and should be used as a base for the theme. This means that the ecological thinking should always be considered when developing the destination as Dunga the fishing village.

In the previous report the litter lying on the ground in Dunga was mentioned and an example was given on how KWS place out litter bins in their parks that are painted in their profile colour and with the text *Keep the environment clean*. In a workshop with Dectta, we discussed if litter bins could be used in Dunga, but if the message could be more positive, and the suggestions of having the text “go green” on the bins was given by one of the participants. Here you have taken a very good first step with the *Dunga cleaning day*, an event that could be done once or twice yearly, in order to promote ecotourism and to encourage people to use the bins or bring their garbage back home. Also the bins for bottles and bottle caps that were placed in the pedagogical centre could be developed further. Similar ones could be placed on strategic spots, and
the gathered material could be used by the craft group. This would make the “eco” in ecotourism more visible in Dunga.

Another issue that have been discussed is the parking of buses and cars at the beach, which does not promote ecotourism. And in the workshop with Dectta there was a discussion about the possibility to allocate some of the land just outside the gates for parking, and that this parking lot also could be “hidden” if some trees were planted. The land that would then be freed up on the beach could be used for example as a picnic site, playground or a traditional homestead.

The theme in the physical environment

Research has shown that the physical environment at a destination has a strong impact on tourist behaviours, how they perceive the experience (for example being of good quality), and their overall satisfaction of their stay. If the tourists have a positive experience of the physical surroundings it can lead to a desire to stay for a longer period, to explore the place further, spending money, and wanting to return (Bitner, 1992). This indicates that a well-designed physical environment can “lead to a stronger positive consumer experience” (Mossberg, 2007, p 66).

A good design of the physical surroundings can also help the tourist to understand what there is to do at the destination and how they can move around (Bitner, 1992). The design of the physical environment can either encourage or discourage social interaction between people, which accounts for interactions between tourists, between tourists and for example a tour guide, and also between the tourist and members of the community that they come in contact with.

This physical environment includes everything from the layout of the place, the architecture, signage systems, the style and decor, furniture, to even including clothing (for staff), noise, music, temperature, air quality and cleanliness. It is the total experience of all of these aspects together that influences the tourist, since they perceive the environment as a whole. This means that you as a tourism destination can influence tourist experience positively by working with the physical aspects of the site, and that you can communicate what Dunga is “all about”, that is, the theme of Dunga.

Symbols and signs related to the theme of the fishing village

The physical environment can be enhanced visually by the use of symbols that relate to fish and fishing, for example in the design of signs that can guide tourists to Dunga, as well as at the beach to direct tourists on what they can find in Dunga. In the workshop with Dectta, a guide mentioned that he had seen a sign at another tourism site, carved as a fish, that he thought was a good example and that it could be translated to Dunga. This is a good idea, and it will be further discussed under the heading called Marketing - help people to find out about Dunga.
To some extent development has already started here, by the uniform for Dectta that have a fish symbol and the text *Dunga fishing village* printed on it. This can be further developed, for example the fishmongers could have a similar symbol printed on aprons that can be worn when working on the beach. A fish symbol could also work as the common logotype for Dunga beach, being used for promotional material (for example brochures and price lists), as well as by local companies.

When talking about symbols and logotypes knowledge in graphic design can be useful. There is an opportunity for interested people in Dunga to participate in a seminar on graphic design, which can be held by Helena Kraff during her visit in November-December.

**The theme promoted through products**

Products can help promote the theme of a destination effectively, since products are tangible symbols of the tourist experience. It is something that they keep as a memory that they also show and talk about to friends and family. Research has shown that the concept of authenticity is important for tourists when choosing to buy a product at a destination (Mossberg, 2007). This means that products that have a relationship to the place (either to its culture or by being made of local material) are seen as favourable, and it indicates that it is a good idea to link products to the overall theme.

*Products that are connected to Dunga*

The theme of Dunga can be used for the labelling of local products, such as crafts. Products labels could be designed in a similar style as Dectta's uniforms, with a fish symbol and a heading saying *Dunga fishing village*. It could even tell a short story of Dunga and the lake. Further it can relate to the products themselves. For example selling products like wooden giraffes, and other animals that does not live in the area, does little to promote what Dunga is all about. Now, this does not mean that all products need to be related to fish, but they can be related to the idea of a fishing village and to the wetlands. It could include products that have the shape of fishing boats, or birds and animals that can be found in the wetlands. It can also be that the products are made of local material from the lake, such as the water hyacinth, papyrus or fish.

When you have a common symbol or logotype then you can play around with it and test how it could be used. For example tourists (especially school kids) might appreciate getting a ticket that has a stamp in the shape of a fish, or a stamp in the shape of a fish put on their wrists, when they take a boat trip. The fact that the fish bought from the fishmongers or in the local restaurant is fresh can be also be emphasised, especially since other beaches that are not connected to a fishing village import their fish from for example Uganda. This you can use when you talk about Dunga, or write about it on Dunga’s Facebook page or in brochures.

**Connecting the theme to local stories**

Researchers in tourism have recently written extensively about the power of storytelling. Connecting stories to the overall theme of the destination is an effective way to bring a place “to life” and make it attractive. It has the power to create memorable and sometimes even extraordinary experiences for the tourists. This is because stories can “speak to our human needs and makes our lives meaningful” and “they stimulate our imagination, involve us emotionally and amuse us” (Mossberg, 2008, p 196).

Using the one and same story for a whole destination is complex, but to create several smaller stories that goes in line with the overall theme is easier and can be done in several ways. It may be carried out both visually and verbally, or by a combination of both. You can work with signage systems in order to bring smaller stories to life, for example about old buildings, which is good when tourists wander around the site by themselves. As an example we can mention the small municipality of Bollebygd in Sweden that had a lot of old and beautiful buildings. Unfortunately most of them had been empty and neglected for a long
time. But some of the buildings had some really interesting stories to tell, for example an old brick building that at first does not like that special at all, came to life when they got know that it used to serve as the village jail in the past, where some real scary villains served their time. This story could be told through the use of a simple sign.

In Bollebygd, the old jailhouse could be brought to life by the use of a “storytelling sign”

Telling stories

Signs that tells the story of older buildings in the community is an easy way of telling stories from the past. It gives the buildings life and shows that you are proud of your local history.

Old remains of buildings is a good spot for story telling

“the jailhouse”

Built 1775

In the past this was a scary place. It served as a jail and was the place where the local villagers served their time, waiting for their punishment...

Here we can mention one more example from Bollebygd. The community had a lot intriguing folk-tales and stories from the past. Stories about mighty giants that used to live in the community a long long time ago, and of a silver treasure that is said to still be hidden somewhere deep in the forest or at the bottom of one of the many lakes. Unfortunately these stories risked to be forgotten since they where not properly documented. So the stories were gathered and designed into a “treasure hunt” for children. We set up stations around the village with signs that each told a short part of the story. Each sign gave clues on where the next sign could be found. The hunt finally led to the silver treasure that we had set up as an old chest full of silver (which looked like silver but was not real silver). When
completing the treasure hunt all children received a small token – a part of the silver treasure, here in the form of chocolate shaped as coins that were coated in silver wrapping.

At the end of the treasure hunt you found the sought after silver treasure

Stories can also be told by tour guides or local actors when tourists go on a guided tour or buy a package. The guides or local actors can for example wear traditional clothes whilst enacting a historical event. You can even use storytelling for products, for example on the labels. It is mentioned by researchers that tourists do not only want to buy products but they want to buy products that have a story behind them.

Actors in traditional clothing adds to the atmosphere

Some tips on how to tell stories
Storytelling is much more than learning a story by heart, you rather need to learn it with your heart. Nor is it about sharing information but about sharing emotions, and should be able to move the listener from the ordinary world to a “special” world. To become a good storyteller entails some practice in how to be able to communicate these emotions that really capture people. To make the story more personal you can tell it in your own version with your own words.

The start of a story is important since it sets the tone and direction for what is to come. When starting up a story it is good to be as clear as possible. If you find it suitable the use of traditional beginnings such as “once upon a time...” can make it easier. Throughout the story you can keep it alive by varying the rhythm and tone of your voice, and by keeping eye contact with the people you are telling the story to. You can
also engage with the audience, for example at an especially intriguing moment of the story, turn to someone and ask “what do you think happens next?” As with the start there are traditional endings that can be helpful to use such as for example “...and they lived happily ever after”. You can also try to end the story strongly, perhaps even to keep a bit of the mystery.

What is typical for a good story is that it has a structure and consists of an arena, characters and a message. Sometimes a conflict can be included to make it more intriguing. A conflict can be created by using characters such as a hero and a villain. The story can start with an introductory scene, where for example the hero is introduced, followed by the setting up of the conflict, where a possible villain is introduced. The conflict then accumulates more and more until the story reaches the climax (the most exciting part), where the conflict is solved (Mossberg, 2008). Here as with all tourism offerings it is important to consider who the tourists are and also where they come from, and try to tell the story so that they can relate to it.

You can tell a story when walking a path and stop for a moment at especially interesting spots. Or you can tell the whole story at one spot, for example in the evening by a bonfire, or when you are preparing a special meal.

There are many handbooks on how to tell good stories, and we will provide Dunga community with a couple of selected handbooks, that will be made available at the pedagogical centre.

*The stories of Dunga - history, culture and people*

The theme of the fishing village connects to the fact that this is a living village that have a rich history and culture, including the Luo culture. This is a part of the theme that can be developed into several stories. It has to some extent been done in Dunga with the green signs on some of the trees that tell their name, for example the sausage tree. This could easily be developed by adding a story to some of the signs. A good story is for example about how the fruits from the sausage tree were traditionally used in burial ceremonies when fishermen had disappeared on the lake. Another example is one of the large trees next to the community hall where meetings were held and where elders used to solve disputes. Perhaps there is one especially interesting meeting or dispute that could be interesting to tell about? Another example is the boat rides, when you tell about how the hippo mother has to hide the male hippo babies from their fathers, and when you sing the song to attract the hippos. Here there are many stories about the lake that could be developed further.

Stories can also be used in the labelling of products, telling the short story of Dunga as stated above. For example, a bird can be made from local material and on the label you tell the story of the bird’s life in the wetlands. Many good ideas on how this could be done in Dunga came up in the workshop with Dectta that dealt with packaging tourism services, and this will be discussed further under the heading *Packaging ideas so far.*

Another idea that has come up in Dunga is the painting of stories on the fish market. This is a very good idea. Paintings on walls are common in Kenya and by painting your own stories rather than letting companies show their advertisement adds to the authenticity. Another idea would be to use both the internal and external walls of the community hall for this purpose.

**A framework for tourism packaging**

There are many reasons to package your tourism offerings. Firstly it is helpful for the tourists since it makes it visible what is on offer, and for Dunga working with packages can give you an overview of what you have to offer and what might need to be developed further.

When developing tourism packages it can be helpful to have some kind of a framework that can guide you in the work. Here we suggest a model developed by tourism professors Dorthe Eide and Lena Mossberg (2013). You can use this model in several ways. For example it can give an overview of your existing
packages and products (your portfolio), and from that you can see if these are suitable for Dunga, or if they need changes. You can also see if there is a need of development of new packages. Another way of using the model is to test ideas for future packages, as well as giving clues on what type of expertise or further training you might need to be able to deliver the packages successfully. There could for example be a need for guides to be talented in storytelling or further educated in safety. We will discuss this framework further, and show how you can use it in Dunga during the field studies in Dunga in November-December.

In the model you can place your packages, which in this image are the numbered oval shapes

**Interaction in packages**

Several researchers in tourism have discussed how tourist interactions can be a way to increase the value for the tourists. Interaction can be between the tourists and; guides, the local community, the physical surroundings and other tourists, and is seen as important to consider when designing experiences and packages (Eide and Mossberg, 2013). Interactions also play a vital role in the above mentioned framework.

Inviting the tourist to participate in the experience is believed to give extra value as opposed to for example only passively watching, which this quote from a dog sledding guide in Norway exemplifies: “To participate is vital, if one wants to understand what dog sledding is about. It is very different from just sitting passively in a sledge and watching” (Eide and Mossberg, 2013, p 260). On the mentioned tour, the tourists controlled and steered the dog sledges themselves, and thereby got a richer experience. In this example the tourist interacted with both the dogs and the tour guides, and the guides also helped the tourist to interact with the other tourists. These interactions created relationships and emotional bonds as well as valuable memories, and the tourists soon spoke of the dogs as “my dog”. One way for guides to encourage interaction is to make use of local rituals and traditions. Here we can take an example of a river rafting tour in Colorado, where the guides played an important part in increasing the level of interaction between both nature and the other tourists in the group. During the trip the group passed quite a dangerous spot, where the guides told the story that according to tradition you need to kiss a rock, the so called “kissing rock” in order to pass safely. This is not so much about what the guides know as it is about the feelings and values they embody and communicate (Arnould and Price, 1993, p 34), and it indicates that local guides play an important role for the tourist’s perceived value (Mossberg 2007).

As you can see above the physical surroundings plays an important part in interaction. Here it is important to mention that the physical surroundings should not only support the needs and preferences of the tourists but also of personnel, and it should aid the interaction between tourists and personnel (Bittner, 1992). In the case of Dunga, the employees could be seen as not only the guides. There are many people working on the beach and in the village that are acting or are involved in the tourist setting. Including these people is crucial in order to enhance sustainability. For example, seeing fishmongers scaling and frying fish on the beach is one of the main attractions in Dunga. They need to be involved both economically and in the development of the site. Professor Lena Mossberg discusses in one of her articles (Mossberg 2007) how the tourism sector and the cultural industries (including art, theatre) can benefit from building joint networks and by co-producing their products and services. Example of this is when
actors perform an act at for example a museum, or when artists are invited to create art in hotels that goes in line with the overall theme of the hotel. Relating this example to Dunga, the theatre group, musicians and craftspeople can be part of the tourism experience in different ways. One example is to let an actor play the role as a guide (or a craftsman/fisherman from the past) when walking around in the village.

Some more aspects to think about
The above discussion shows that interaction is important to create value, however creating good interactions can be demanding, and take a lot of effort both from guides and tourists. Here the framework can give some guidance. For example if a guide has been out on a three day boat trip, where he or she has interacted on a high level with the tourists, this guide will probably not have the strength to go on another three day trip just after getting back from the first one. For the tourists it can mean that if they are on a three day boat trip they will probably enjoy being a part of fishing, cooking the fish they have caught and camping outside for the first day, however they might then need some change in the next day when they can get the chance to relax, sleep in a hotel and having the food prepared for them. As a quote from an article about a dog a sledging tour explains: “Every day the customers get a unique combination of comfort and the exotic in this experience package. The comfort with prepared food, sleeping inside a warm bed, a shower and other hotel facilities, on the one hand, and the exotic experience of being in the total wilderness with the weather, landscape and wild animals, on the other” (Eide and Mossberg, 2013, p 261).

Packaging ideas so far
In Dunga there are possibilities for several types of packages that can be aimed for different types of tourists, and you can use the overall theme and storytelling when designing the packages. Packages can also be used to connect different stakeholders with each other. One aspect that has been discussed is that by developing packages you can get the tourists to stay longer, for example to eat or to stay for more than one day. In the workshop with Dectta many ideas for possible packages came forth.

Culture packages
Many ideas have come up on how you can work with the local history of Dunga in tourism packages. This includes the stories of Dunga’s background and the people that have lived there. It can include stories about early Indian settlers that came to work for the British government in the building of the railway, to later settle down as fishermen. This story is connected to the word Dunga as an old Hindu world for “deep water” or a “deep place”. Physically this can connect to some of the old structures that might still stand from that time as well as to the railway.

Of course culture packages can also be about the Luo culture. For example there have been suggestions about a “Luo culture package”, a package that could be between one hour and a full day. The first part can be an introduction of the early settlers, to then continue with the Luo culture. The tourists can be walked through a trail on the beach and in the village, where they visit a Luo homestead and get to listen to stories in connection to this. Another similar idea is a one day package called “Community homestay”, where the tourist gets the opportunity to learn about the local culture and its tradition by participating in the daily activities and experiencing the Dunga lifestyle. They get to experience a boat ride, where they can fish, which they later on can participate in cooking. The package also includes enjoying local folk tales and dances such as Ohangla and Sigio that are used to express the good thing in the community. They can even learn some of the local language (dholuo). Here the tourists can see how it is to live in a traditional homestead, and how they are built and placed. This could also be complemented with products, for example traditional cooking utensil or a recipe book of traditional recipes.

The participants that worked with ideas on culture packages thought that packages around the Luo culture can attract international tourists but also national. People that are not aware of the Luo culture or people that live in the city might find it valuable to experience a more traditional village. Here it is important to consider that international tourists might be unaware of the Luo culture when they first visit Dunga, so an introduction of Kenyas tribes or something about the Kenyan society might be good to include.
The participants from the crafts entrepreneurship trainings might have ideas on how to arrange craft tours with stops at local craftsmen’s workplaces, or workshops where the tourist can interact with the local community.

Lake packages
There are many opportunities to connect packages to the lake. One idea is a “lake package” or “gulf ride package”. It is a two to five day boat trip that starts and ends in Dunga where the tourists can fish, cook their own food, camp on beautiful beaches and then end with a festive evening in Dunga with traditional Luo music and dancing. The ride could start off from Dunga and head to Ahery for activities such as bird and hippo watching, and fishing activities and stop for a picnic in the Nyamware area, where they can watch the sunset and hear the stories about the famous Luando Magere warriors to wrap up the first day. The second day starts at sunrise, with a walk along turbine water. In the evening they camp at the campsite on the Kisiege beach, where they will be entertained by Ohangla music, dances from the famous dancers in that area. In the evening stories about the warriors of south Nyanza (nyangondo) are told. On the third day they go for a fishing trip to Moboko with its lake scenery. In Moboko there are animals (monkeys, indigenous species, crocodiles), and you can see the sunset from the peak of the mountain at the Moboko Island. Here they can camp and be entertained by the tour guides that will be there. Day four looks pretty much the same but on a different camping site. On day five it is time to return to Dunga, and on the way you for example experience the old railway line and the hippos. The day ends with a party in Dunga.

It is a good idea to have a package that runs for more than one day, however we would suggest that you start develop this package as a trip that runs for only two days. If this seems to work then you can add more days and activities to it. Another important aspect is that the tourists probably do not want to spend too much time travelling. If they have travelled far to come to Dunga, they might want to do something else. As an example, a tour for two days might not include more than a couple of hour’s boat riding per day.

Dunga events
There have been several ideas regarding events that Dunga can host. One event, a Fish night, has already been held that is a good example. We encourage you to write down your reflections about this event, what went really good and what can be improved for coming events.

One event idea that has come up is that of a “Dunga Ecotourism Lake Day” that can attract the local community, people from Kisumu and other tourists, with the purpose of sensitization about ecotourism to the community. Such an event can strengthen the identity of Dunga and it could also be a possibility to market other tourism activities and packages in Dunga. During the event you can display and sell local crafts that are made of local material such as water hyacinth, or showing the Luo culture. During the event there could be expert speakers on ecotourism and a local theatre group can act and tell stories about the wetlands and the lake. There could also be some more active activities such as a tug of war. The event should be eco-friendly since Dunga wants to be an ecotourism site, and this could be a good event to try out new litterbins, and perhaps even more things such as bottle recycling. It could be an annual event, and the entrance charges could be used to sustain the event.

Other ideas that have come up are culinary days, where the visitors can sample different types of traditional food, like tilapia, dengu, osuga etc. Here there could be either an entrance fee or the visitors can pay when they taste. There can also be events that include something for kids, like storytelling, singing, dancing, drawing, ball games, bouncing castle, and environmental studies.

Another thing that was discussed was the annual boat race that might be held in Dunga this year. If there are plans for such an event then we are glad to help in any way we can, for example give guidance in marketing activities etc.
Smaller packages
During a workshop it was discussed that tourists like to sit down and have a picnic whilst they are in Dunga, however they usually take food with them, which they might have bought in a supermarket before coming. An idea came up of making a basket out of water hyacinth and filling it with products that can be used during a tour. For example, a bird watching basket could consist of a pair of binoculars, a bird book or leaflet, a papyrus mat to sit on, and some food and drinks. A sunset basket could be romantic with some flowers, better food and drinks and a book with poems. Other baskets could be created for hippo watching, wetland tours, village tours etc. These baskets could either be rented where the tourists return the baskets and papyrus mat after they are finished, or there could be the possibility to buy the basket and mat, as a memory to take home.

Marketing - help people to find out about Dunga
So far we have focused mostly on Dunga, and how you can develop the destination and you tourism offerings. Now we will end this report with some input on how to get the message out there, so that more people discover Dunga.

Connect with local tourism organisations
In the previous report it was noted that compared to other places in Kenya, Lake Victoria is less visited by tourists, and that the Lonely planet guidebook tells that the city sits with its back to the water, hiding the beautiful shores. Also local tourism offices in Kisumu are not yet recommending tourists to visit places within the city, for example Dunga beach. Tourists are rather recommended to go to places one to two hours’ drive away. It is rare to find Dunga mentioned in guidebooks. During a workshop with representatives from Dectta it came up that in one guide book it unfortunately says that “in Dunga you will find hanging boys”. Another guidebook used old guidelines for pricing boat tours, which tourists still refer to.

After meeting with local tourism officials we can see many opportunities. Kisumu municipality tourism office at Jomo Kenyatta sportsground wants to develop as an information centre, where tourists can find information and brochures. There are also organisations such as LVTA (Lake Victoria Tourism Association) and the regional tourism office at Mega Plaza that have come far in the plans for tourism development in the region. There are possibilities here for Dunga get more visibility by establishing contacts with those organisations. A first step could be to produce brochures for the office at Jomo Kenyatta sports ground, and also to invite representatives from these organisations and give them a “test tour” in Dunga. If they have experienced a tour themselves they can describe it better to tourists.

Connect with other tourism enterprises
Another idea is to connect with other tourism enterprises in Kisumu. Here you already have a good example through your collaboration with Bike Ventures. Other possible partners could be for example Impala Park and Kiboko Bay that are both close to Dunga. You could recommend the tourists to each other, or even develop joint packages. For example after spending a day in Dunga with a village tour the tourist could then go for a boat tour that drops them off at Kiboko bay for dinner. Also you could connect to local hotels to make arrangements so that their customers can by a “Dunga package” directly from the hotel.

Internet
It could also be possible to connect with other websites. A good start here is the Dectta webpage and the Dunga beach Facebook page. Also Trip advisor is a web page to get comments that are read by many people. Using internet as a marketing tool is inexpensive but you have to be careful when you comment, and you need someone who is responsible for what is published.
Show that there is a beach further down the road
In the workshop with Dectta it was discussed that “you get lost after Impala park” and that there is no indication that there is a beach and fishing village further down the road. This could be a good place to put a sign for example in the shape of a fish that was described above, that will direct tourists to Dunga.

The road
The road leading to Dunga has been discussed throughout this project and many see it as being a major problem. For residents in Dunga the state of the road makes it harder to get into town and there is a lack of public transport. For tourists the road can affect the experience negatively and might decrease the desire to revisit Dunga. Also there are not many tuk-tuks coming to Dunga, except for when they bring tourists. This was discussed with Dectta about the possibility of making connections with a group of tuk-tuk drivers that regularly can come to Dunga, a service that can be used by both residents and tourists. Another possibility is to connect with a matatu company that can drive tourists from the city centre to Dunga, a service that would make it easier for residents in Kisumu to visit the lake. However the best thing would be if the road were rebuilt, and if we were to paint a dream scenario this would be a road with space for cars and tuk-tuks but also with separate lanes for bicycles and walkers. It could also be a possibility to use the road to showcase what Dunga is about, to create expectations in a similar way as Kitengela. Then the road sign could be the start, which could be followed by for example sculptures, crafts stalls etc. Here a possibility to get suggestions and ideas for a road design could be to work with the master students in the Reality Studio that KLIP has connections to.

An inviting entrance
In the previous report it was noticed that tourists sometimes miss to pay the entrance fee when arriving with for example tuk-tuk, since they usually drive directly down to the beach. This also means that you miss the entrance of the site, which in tourism is often used to guide the tourist in what the place is about and what it has to offer. In Dunga it might also mean that they do not notice that there is a shop in the pedagogical centre. In the workshop with Dectta it was mentioned that the signing at the entrance needs to be worked on; “there is nothing eye-catching and the beach is hidden, you don’t know where to go”. By working with the signage you can get a clear message across and inform about the entrance fee. Of course this is also a place where a symbol for Dunga can be used.

Show your packages
As mentioned, by creating packages you make it clear what is on offer for the tourists. This means that a good next step is to make these packages visible to tourists. You can show the overall offerings in for example signage systems in Dunga, brochures and on the internet, where you can use text and images to describe your offerings as vivid as you can, this should also be complemented with price lists.
Example of directional signage system

References

The material in this report is gathered from field studies, including the following references and activities:
- stakeholder workshop (Nov-12)
- identity workshop (Nov-12)
- open beach workshop (May-13)
- three day workshop with Dectta (May-13)
- interviews with tourism organisations (Nov-12 and April-13)
- interviews with tourists (Nov-12)
- acting tourists in Dunga (Nov-12)
- comparative studies at other sites (Nov-12 and April/May-13)
- open presentations in Dunga community hall (Nov-12 and April/May-13)
- meetings and discussions with residents and organisations in Dunga (Nov-12 and April/May-13)

The references in this report is gathered from following articles:

If you would like access to the research articles that we have referenced to in this report then send us an email and you can get them in a pdf format.