

## Influencing Role of Cultural Diversity on Destination Brand Equity, Mombasa County, Kenya

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**How to cite this article:** Mafuta, L. M., Maingi, S.W. & Khayiya, R. (2022). Influencing role of cultural diversity on destination brand equity, Mombasa County, Kenya. African Journal of Hospitality, Tourism and Leisure, 11(1):102-117. DOI: <https://doi.org/10.46222/ajhtl.19770720.214>

### Abstract

Product diversity and the producer are inseparable and crucial in choosing cultural products within a region. The study sought to understand cultural diversity in influencing destination brand equity in Mombasa County. Cross-sectional mixed-method design was used with a sample size of 350 respondents. Simple stratified random sampling was used with the optimum allocation method to select cultural resource sites. Stirling index was used where Simpson measured variation of cultural resources and balanced 'ex-ante' of various cultural products into a single indicator. The results show that cultural resources influence the destination brand equity efficacy on main brand aspects. The destination brand equity includes design, communication, packaging, guests' experiences, personality, and presumed liaison at the destination. As such, cultural products alone will not influence the destination brand equity if they are not consumed. Policies for marketing cultural products to promote consumption are required.

**Keywords:** Diversity; Cultural; Destination brand equity; Mombasa; Stirling index

### Introduction

Globally, multicultural and multilingual strategies used in destination image attract travelers to the regions of interest (Suvantola, 2018; Mokoena, 2019). The tourism sector makes 10.4% of Gross Domestic Product (GDP) (World Travel and Tourism Council, 2019). When the Europe economy was broken, the revamping of the tourism sector resulted from making cultural heritage awareness (Richards, 2018). Cultural tourism prompted global tourists to increase their visitations to destinations with higher preference, especially as annual vacation packages (Sr, 2016). The aspect of identity for the visited region triggered increased earning and appreciation towards cultural diversity locally, internationally, and regionally (Suvantola, 2018).

The 37% and 50% proportions by global tourists into Europe were reported by extra-EU and EU respectively (United Nations World Tourism Organization, 2019). A 5% increase (to 16 million international arrivals) to the Netherlands (United Nations World Tourism Organization, 2019). The global tourist increase was similar in Poland that saw an increase of 4% (to 17 million arrivals) with a resulting 10% profit, 10 billion Euros. The Wroclaw's World Youth Day event, for example, is associated with cultural exchange, increased the annual

income to 9% between 2012 and 2016 and accommodation in Brazil, Portugal, and Poland cities (United Nations World Tourism Organization, 2019).

In Africa, the (United Nations World Tourism Organization, 2019) and the World Bank (2021) foresaw increasing the economics of the tourism sector with increasing destination branding cultural tourism in Africa. In East Africa, theoretical frameworks towards revamping the tourism economy visions included Tanzania's 2025, Kenya's 2030, and Uganda's 2040. When branding, cultural tangibles and intangibles were attached to communities (United Nations World Tourism Organization, 2019). The implications were that cultural diversity promoted the trickling down of direct benefits regarding communities' elevation to livelihood improvement. Similarly, Rogerson & Rogerson (2021) explained that cultural tourism was causing infrastructure upgrading, social security, and healthcare and public amenities development. Khalifa (2020) expressed that competitive advantage is influenced by the brand equity from proceeds manifesting from cultural diversity. Moreover, brand equity was caused by the security packages against crimes, health, nutrition status, and community participation towards growth.

Nicolaidis (2020) noted that the sustainability of a region is promoted by the culture product consumption, ignited by cultural attractions from community cultural activities. Untari (2019) noted cultural tourists as buying local foods, drinks, performance crafts, events, art, craft, artifacts, paintings, clothing, among other locally produced services and goods. Creating cultural tourism means improving security, lodging, energy, roads, healthcare centers, water, among others. On the negative side, culture tourism continued to degrade local's traditional values through assimilations to western culture (Bayari & Iwu, 2018).

Countries' cultural tourisms are popularized, protected, and conserved to motivate culture tourism (Tichaawa & Mhlanga, 2015). Many destinations worldwide are pioneering efficient means of preserving cultural heritage. They are fusing traditional (e.g., cultural heritage) and creative industries (e.g., architecture, media, design, fashion, and entertainment) (United Nations World Tourism Organization, 2019). This duo intensifies the conservation of cultural products and develops cultural tourism. In other possibilities, cultural tourism focuses on distinguishingly existing cultural values within the destination's cultural needs that are rooted inside communities, thereby making it authentic. The success of culture tourism comes from host involvement in conserving cultures graced by tourists Ahebwa et al. (2015), though culture tourism is a negative factor to cultures.

Park et al. (2019) explained that promoting cultural tourism is encouraged by people's customs and traditions, practices, and teachings. This includes travelers being motivated to learn about new people's and places' cultures. Viljoen and Henama (2017) explain culture tourism as a tool that allows cross-cultural learning and exchanges. Ezenagu & Iwuagwu (2016) explain that other people in host communities have not been convinced of incentives from tourists, especially the return in tradition and local customs preservation. There are opposites; for example, disruption of life can be caused by cultural tourism. Some locations explore indigenous perspectives to promote cultural tourism in conservation practices in the host communities. Carse et al. (2018) argued that engaging local communities on conservation enable a win-win for both communities and the tourism sector.

To sustain culture, underlined importance is maintaining authenticity, respect, and distinctiveness of indigenous people's values and rights of practicing their cultures as cultural tourism is pursued (Ahebwa et. al., 2015). Irandu & Shah (2016) and UNESCO World Heritage Centre (2021) collude that tourism activities at destination get managed sustainably to attract commodification and culture bastardization that, is also inappropriate behavior that tourists display, thereby causing conflicts with traditions. Irandu & Shah (2016) also supported the argument suggesting that cultural tourism has beneficial and harmful effects on hosting locals'

culture. Host communities treat cultural tourism as a threat to the preservation of culture and the safety of heritage (Nyawo & Mubangizi, 2015).

In 2013, IFRE Volunteers Abroad reported that the Kenyan Maasai community is among Africa's most unique ethnic groups still practicing their cultures and still living in poverty, in drought areas, being affected by sickness, and migrating to justify the culture tourism needs towards the development of the community. Tourists get attracted to Kenya to see the origin of culture. Cultural practicing communities, including the Maasai, proudly reside on their land and live healthy, advancing their literacy, building communities, specialized skills, and infrastructures. Page (2018) and Coulibaly (2018) observed that lack of smokestacks propels within an industry was considered unfavorable and resulted in lack of essentials like acceptance and accommodation of various cultures through skilled personnel. This enabled Africans to be visible and attractive of their cultures, forgoing assumptions made by Western countries which see Africa as unattractive because of its political insatiable, poor healthcare, violence appearing on the negative branding process. Rwanda, for example, branded itself as an endangered mountain gorilla's destination by offering tourism packages. Mozambique branded its beaches mostly. Ethiopia made its cultural attractions based on the Abyssinian (Signé, 2019). The stretching Eastern African cultural diversity incorporates hospitality infrastructures and products, with cultural tourism making one-third of international arrivals (Government of Kenya, 2020). Irandu & Shah (2016) found that 68% of tourists were unique according to their diverse nature within the region where cultural tourism is practiced. This is due to the branding of region attributes by overseas tourism operators and destination managers appearing on websites and communication sites. Irandu & Shah (2016) noted cultural attractions being a significant motivation with the changing world, demographic and economic trends shaping cultural attraction. To conclude, regional branding attraction requires understanding producers' traditional and social-cultural materials interconnected to various marketing packages (Whang et. al., 2016). However, there is a higher chance of failing to promote accruing stakeholder benefits (Stylos et al., 2016).

Before COVID-19, travel and tourism accounted for 1 per 4 new employment worldwide, 10.6% jobs, equating to 334 million jobs, and 10.4% equating to \$9.2 trillion of the world's GDP. In 2019, Western tourists spent US\$1.7 trillion (exports equaling 6.8%; global services exports equaling 27.4%) (World Travel and Tourism Council, 2021). By comparing global economies, 3.7% of the GDP reduced by 2020. US\$4.5 trillion increased to US\$4.7 trillion in 2020 worth of GDP, which then dropped by 49.1%. An increase in mobility constrained the Tourism sector contributing 10.40% of global GDP by 2019, which dropped by 5.5% in 2020 (World Trade Organization, 2021). In 2020, the industry lost 18.5% (62 mn) of its workforce, sparing only 272 million jobs, down from 334 million in 2019. Unemployment continued worrying, leaving the government to conduct government retention programs, reducing working hours to lower the risk of the tourism sector not fully recovering. Domestic tourists' expenditure dropped by 45%, while overseas tourists' expenses dropped by 69.4% (World Trade Organization, 2021).

In Kenya's economy, annual earnings continued increasing from 2010, but (Kenya National Bureau of Statistics, 2021) reported an experienced 51.7% drop from \$8074 million to \$4182 million between 2019 and 2020. The sector's employment dropped to 110,900 in 2020 from 1,548,500 2019. COVID-19 effects reduced tourist numbers, making international arrivals fall by 31.8% (1825.8 million) to 580.8 (million) between 2019 and 2020. Domestic tourists suffered a reduction of 52.6% (KES BN). This dropped from 418.9 billion to 220.3 billion between 2019 and 2020. Multiplier COVID-19 effects were felt in the Tourism sector and the economy that slowed down development and entrepreneurship. The Ministry of Tourism prompted the government to adopt stimulus packages worth one billion Kenyan

shillings. However, the funds mainly targeted wildlife conservation. The tourism economy slowed Vision 2030 between 2018 and 2022. Cultural tourism growth was below expectations. The County Government of Mombasa slowed down the implementation of its integrated development plan dated 2018-2022. In this development framework, the only vital features included tourist attractions, reserves, and national parks (County Government of Mombasa, 2018), ignoring many other products in the plan from being addressed. Irrespective of COVID-19 challenges, tourism sector improvements have also been recorded, such as the 2021 international tourist arrivals of 47,038 in January and 35,052 as witnessed in February. The tourism revenue to GDP was assumed to be positive/increase with the increase in investment and expenditures into the sector, but slower than expected.

Table 1: Travel and tourism economic growth and performance

| Kenya's Tourism Performance 2019 & 2020 (TSA Tables) |         |        |
|--|---------|--------|
| Tourism Performance                                  | 2019    | 2020   |
| Direct industry GDP Contribution (USD MN)            | 8074.1  | 4181.5 |
| Industry employment (000s)                           | 1548.5  | 1109.2 |
| <b>Visitor Impact</b>                                |         |        |
| International (USD MN)                               | 1825.8  | 580.8  |
| Local (KES Bn)                                       | 418.9   | 220.3  |
| Business Expenditure (USD MN)                        | 2,265.7 | 984.1  |
| Recreational Expenditure (USD MN)                    | 3494.9  | 1665.9 |

Source: World Trade Organization [WTO] (2021) and World Travel & Tourism Council [WTTC] (2021)

Despite failures from COVID-19, such as immobilizing the sector, a long-term growth strategy was applied (Figure 1). Kenya has much potential to overcome the COVID-19 challenge and make the tourism sector relatively stable in promoting the coast's distinctive culture and natural beauty (Maingi, 2014).

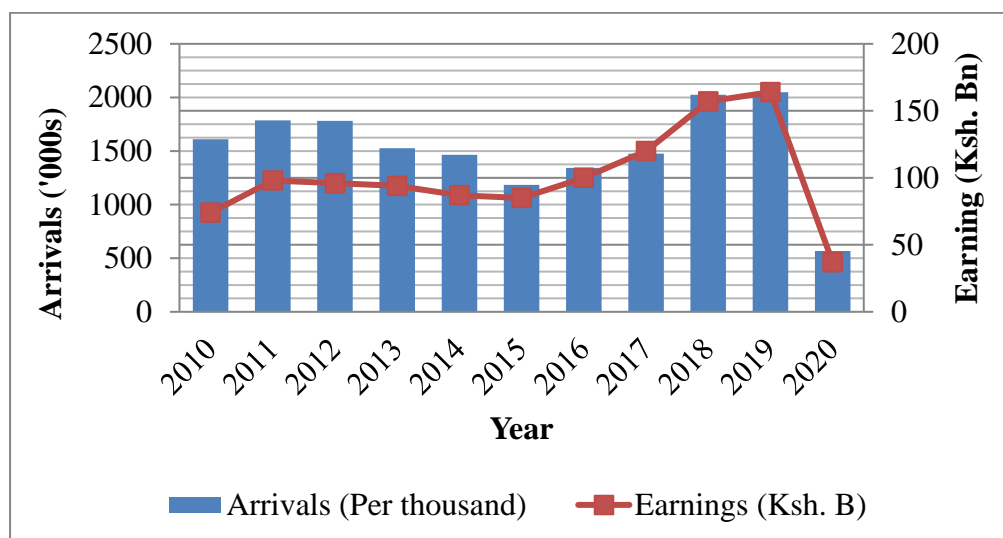


Figure 1 Kenya's Tourism Statistics 2010 to 2020  
 Source: World Bank (2021)

The tourist industry, second after Agriculture, is among Kenya's key economic pillars. Kenya's tourism sector comes third in performance (Government of Kenya, 2019). The tourism sector has \$1.57 billion in foreign revenues and millions of employees (WTTC, 2020). Combined employment and expenditure significantly impact the nation's region and community-level economies.

Since 2015, Kenya has had a strong tourism industry. In Figure 1, an increase of 3.9% in tourist arrivals equated to a rise from 2.02 million to 2.05 million between 2018 and 2019

(Government of Kenya, 2019). There was also an increase of 37.33% growth from 2017's 1.47 million. Domestic tourist had 9.03% increases to 3,974,243 from 3,645,144 between 2017 and 2018 (Government of Kenya, 2019). Worries caused by insecurity weighed a challenge towards tourism from 2011, causing the falling inbound earnings from tourism. In the same Figure 1, business remarkably recovered, showing a rise in revenue collected from \$1.64 billion in 2019. COVID-19, as the most prominent concern, showed how the tourism industry needed to demonstrate resiliency to its shocks. COVID-19 posed several threats to tourism and was the most significant threat ever witnessed (United Nations World Tourism Organization, 2019). Tourism is one of the most adversely compromised sectors where COVID-19 drowned attention to international travel (Deegan, 2020). This was severely negative due to nations implementing the stay-at-home regulation (United Nations World Tourism Organization, 2019).

## **Literature review**

### ***Producer diversity***

According to Kalargyrou & Costen (2017), different actors either have homogenous or dissimilar products and stage their markets through producer diversity. Specified cultural products are interlinked to creators who are the producer. Being distinctly tricky sometimes, the producers and products, in several instances, become inseparable—an example of such is a music artist benefiting from art marketing. Nevertheless, abilities to change existing situations produce differences between producers and products. The product may fail to change; however, producers change, becoming appealing and attractive (Garner, 2016).

Stakeholders in the tourism industry market producers. Thus, producers are crucial because they represent aspirations at the community level. They brand the destinations as managers, tour guides, and private organizers (Gartner, 2014). The success of brand equity in regions offering cultural tourism requires the integration and corporation of sectorial actors who are mutual beneficiaries. When promoting products positively through satisfactions that target memorable experiences, the utmost importance is the reliance on producers, which gives tourists product from producers. The value is the money paid and returned visits or referrals for commendable services (Camilleri, 2016).

Synergy gets achieved with the existing cooperation of players working together, thereby producing branding efforts in a region where cultural goods are diversified. Several authors affirm that the achievement of cultural tourism within a region depends on the fiscal stimulus of a particular region (Akroush et al., 2016; Richards, 2018). The researcher's directive was determining producer diversity influences of Mombasa's brand equity.

### ***Consumer diversity***

Consumer of cultural tourism is both local and international tourists. Consuming is paying for cultural tourism goods or services rendered by the producers. Demanded and consumer diversities are not to be confused. Demand diversity should be treated as the economic concept that stands for consumers' preference towards the supply. On the other hand, consumer diversity should be addressed as the reflection of the taste of the supply. Consumer diversity gets interrelated with habits, beliefs, and cultural identity (Pike et al., 2010).

Consumers' differentiation is from socioeconomic complexities being significant and differs based on age, education, occupation, marital status, and sex (Coccossis, 2016). Challenging attributes require more interaction with individuals' open declaration of values, tradition, principles, and attitudes (Ma et al., 2018). Defines personality traits influenced by dimensional factors, religion, education, and experiences (Danso, 2018).

### ***Destination brand equity***

Tourism continues contributing to economic stability and growth in Kenya, overlying posed challenges from the loss of uniqueness of cultural tourism (Irandu & Shah, 2016). Diversifying tourism products should achieve a competitive advantage in Namibia, Botswana, Mauritius, and Seychelles (Rogerson & Rogerson, 2021). According to Danso (2018), Mombasa County has been relooking at available tourism products, culturally promoting sustainable brand equity. It is expected that fast-tracking already adopted initiatives to accommodate all cultural and heritage sectors' programs would have led to the betterment of the sector (Steve, 2016).

Cultural tourism value focusing depends on producers, the products, and consumers being diverse. Little research towards interlinking the three diversities promotes, supports, and develops cultural tourism's operations and consequences (Richards, 2018). Most literature reviewed explains how cultural diversity promotes tourism. However, no association between cultural diversities and destination brand equity has been displayed. The studies reviewed indicate that brand cultures within Mombasa; focused on the destination in general and minimalized the practice's effectiveness within the destinations are vital in exploring and documenting branding practice. These gaps and problems reveal the urgency in material, traditional and social cultures' identifications and promotions (branding practices) in Mombasa County, a renowned cultural tourism hub. The Study investigated how cultural diversity roles influence destination brand equity within Mombasa County.

### ***Brand awareness and equity***

The brand's resilience in people's perceptions is ascertained using awareness of the brand. According to Xu & Chan (2016) renowned brands have substantial and consistent visibility. Customers' preferences and trust in a particular destination improved as awareness increased. Given that sector stakeholders vary on brand attitude scales, increasing brand awareness critically builds the destination's brand equity. Kaya & Marangoz's (2014) on structural equations model examined brand perception among enterprises stakeholders and found nature, networking, governmental services, and business prospects influenced sentiments of entrepreneurs. Attitudes influenced the behavioral intentions toward branding the city. Brand recognition benefited investors and customers, diversifying destinations learning, choice, and consideration.

High brand visibility has high quality, popularity, and recognition, influencing purchasing decisions and investment. Decisions on desired location/product advertising were based on increased awareness, causing stakeholders to discover the quality and risk-reduction approach in marketed products to customers (Rubio et. al., 2014). With the study focusing on food products, tourism locations' brand equity can boost results through promotions and exposures, which leave impressed visitors recalling products.

### ***Brand image and equity***

The brand image comes from key ideas on stakeholders' destination views and how impressive they are aligned with tourist services' values available (Ndubi, 2019). Destinations are defined by subjective perceptions affecting characteristics and cognition (Kim et. al., 2016). Place image, according to Zenker (2014), is the essential determinant of brand equity's value and driver (what is affecting it) and component (the outcome). The result is brand image and equity not being overstated. Destinations' amplified brand image attributes valuable entrepreneurs and customers (Ruzzier, 2015). Fianto et al. (2014) and Araújo et al., 2021) established a profound image to increase purchasing behavior and boost the competitive advantage of destinations relied on the brand's awareness. Customers' destinations images are considered priceless, playing significant marketing roles (Wijethunga & Warnakulasooriya, 2014). A destination

image gets linked to positioning (Stylos et al., 2016). Locations' distinctiveness allows a standout and distinguishing competition. Camprubi et al., (2014) state that destination management and image generation model proposes a destination's understanding of tourism destination image and portraying potential clientele. The emphasis is on the critical roles stakeholders/institutions play in enhancing the destination's image (Ndubi, 2019).

Destination image gets critical in the growth of the tourism sector. The solid identity of an image can be meaningless. Kyalo & Katuse (2013) explain that a tourist's image is significant to tourists and a hosting country. Such an imaging approach influences tourist behavior such as choosing, post-deciding, and perceptions towards met demands (Maingi, 2014). The image destination acknowledges vital factors in decision-making in the traveling sector. Monterrubio (2013) explains that researchers overlook sources and information provided despite organic sourcing as significant destination pictures.

### ***Brand quality and equity***

Consumer perception on capacity matching expectations refers to quality. Kotler & Keller (2012) describe value a business ever produces coming from customers, as businesses succeed through attracting, growing, and retaining client bases. Customers' perceptions of items' and services' quality get affected in the process. Consumers' perspectives have little to no influence on the product's transcendence or primacy in several circumstances (Jung et al., 2014). This results in the perceived quality of differentiated brands, with added influences on decision-making values. Due to the perceived values consumers experience from itineraries, the standard of components affects destination brand equity. Tourists evaluate variances that impact product quality and brand factors (Keller, 2008 cited in Ndubi, 2019).

The role a place plays affects quality through the importance of brand equity. To build brand loyalty within customers, businesses in the tourism sector should depend on providing services/goods of high quality. Data collection using triangulation found causal relationships in service quality as attractiveness in a destination. Future studies looked at positioning tourist center destinations' image impacting destination loyalty, return visits, and region's tourism sustainability (Owusu-Frimpong et. al., 2013, cited in Ndubi, 2019).

### ***Brand loyalty and equity***

The criticality of acquiring and keeping customers is gaining their loyalty and attraction to the destination's products and services. Strong brands cause loyalty's importance in a destination. (Vitouladiti, 2014) explains that supply, competitive advantage, and demands enhance a destination's image management. Marketers, entrepreneurs, authorities benefit when increased product loyalty is a reality. The recommendations are towards maintaining consistency in preference to destinations to uphold tourism products in enhancing the equity of a region. (Jung et al., 2014) shared that a brand image allusion improves a brand's efficiency and place brand attachment. (Kotler & Keller, 2012) also supported the findings by revealing that service providers' consumer communications enhance brand loyalty, initiate systemic synergies, and foster client retention. Unless tourism enterprises strive to improve destinations and immerse equity, participants must also improve commitment. The belongingness is significant when framing perceptions on consumer brand in destinations. Tourists' prejudices and satisfaction within Tanzania are explained by (Mlozi et. al., 2013) on how travel motivation and expectations influence. These factors predict place identification and reliance, connected to destination attachment. This implicates destination marketing policies and planning. This research focuses on destination dependence and identification on the consumer end, neglecting supplier input and combining tourism items or services from the destination.

Individuals and organizations' aspirations are on political and commercial place branding clout drive (Giovanardi et al., 2013). Stakeholders impact place branding by rights, obligations, duties, and relationships (Chigora et al., 2020). This necessitates stakeholders' interactions at the destination, thus influencing brand equity, resulting in place branding benefiting governance (Maumbe, 2015). Brand perceptions elements among tourists collectively and individually influence destination brand equity through arrayed ways. Producers' attitudes vary from tourists' perceptions affecting destinations' brand equity. The realization of intricacies abounds on destinations; the study aimed to analyze tourist guests' perception in recognizing differences and similarities relating to destinations' cultural tourism.

### ***Cultural diversity***

According to Kalargyrou & Costen (2017), different actors either have homogenous or dissimilar products and stage their markets through producer diversity. Specified cultural products are interlinked to creators who are the producer. Being distinctly tricky sometimes, the producers and products, in several instances, become inseparable—an example of such is a music artist benefiting from art marketing. Nevertheless, abilities to change existing situations produce differences between producers and products. The product may fail to change; however, producers change, becoming appealing and attractive (Garner, 2016).

Stakeholders in the tourism industry market producers. Thus, producers are crucial because they represent aspirations at the community level. They brand the destinations as managers, tour guides, and private organizers (Gartner, 2014). The success of brand equity in regions offering cultural tourism requires the integration and corporation of sectorial actors who are mutual beneficiaries. When promoting products positively through satisfactions that target memorable experiences, the utmost importance is the reliance on producers, which gives tourists product from producers. The value is the money paid and returned visits or referrals for commendable services (Camilleri, 2016).

Synergy gets achieved with the existing cooperation of players working together, thereby producing branding efforts in a region where cultural goods are diversified. Several authors affirm that the achievement of cultural tourism within a region depends on the fiscal stimulus of a particular region (Akroush et al., 2016; Richards, 2018). The researcher's directive was determining producer diversity influences of Mombasa's brand equity. Consumer of cultural tourism is both local and international tourists. Consuming is paying for cultural tourism goods or services rendered by the producers. Demanded and consumer diversities are not to be confused. Demand diversity should be treated as the economic concept that stands for consumers' preference towards the supply. On the other hand, consumer diversity should be addressed as the reflection of the taste of the supply. Consumer diversity gets interrelated with habits, beliefs, and cultural identity (Pike & Bianchi, 2016).

Consumers' differentiation is from significant socioeconomic complexities and differs based on age, education, occupation, marital status, and sex (Maumbe, 2015). Challenging attributes require more interaction with individuals' open declaration of values, tradition, principles, and attitudes (Ma et al., 2018). Defines personality traits influenced by dimensional factors, religion, education, and experiences (Danso, 2018).

Gartner (2014) explains that various destinations adopt equity brand concepts on services/products when dealing with tourist attractions (Gartner, 2014; Liu & Chou, 2016). Society and cultural products demand needs that can be updated without risking the loss of originality possibly brought by manufacturing cultural products and modernizing services embedding traits from cultural destination resources like geographical infrastructure, stakeholders, and governments (Stylos et al., 2016). The complex process requires cooperation as a critical multiple function player in customizing cultural resources. In tourism, brand equity



communicates to potential consumers in unique standards from competitors. Building a positive destination image or brand equity involves plans towards differentiated aspects of the region being different from others (Akroush et al., 2016). The branding process creates an image expected area being cost-effective to consumers searching similar destinations, thereby instilling memorable travel experiences and reducing perceived risks (Martín-Santana et. al., 2017; Sigwele, 2018).

## Method

### *Sample design and data collection*

Clustering was utilized to stratify the cultural resources into four groups (Street Food Vendors, Cultural Group, Youth Groups, and Heritage Sites). The optimum allocation approach was used to achieve the desired sample size. Each strata population unit had an equal probability of selecting the sample. The sample size for each stratum was selected to reduce variation for a specific survey cost.

### *Reliability*

The pre-testing used data collected from the Little Theatre Club, Mombasa Golf Club, and the Mbaraki Pillar, resource centres offering intangible and tangible cultural tourism resources. A sample of 10% (35) respondents was used. Inter-reliability testing got applied to test correlation scores. Questionnaire administration was done to similar respondents three times to establish a consensus of information collecting instruments. Interclass correlation coefficient tested the hypothesis of items relating to group error.

Table 2 Cronbach's alpha tests for reliability

| Cronbach's Alpha | Standardized Cronbach's Alpha | N of Items |
|------------------|-------------------------------|------------|
| .754             | .761                          | 7          |

Table 3 Intra-class correlation coefficient

|                  | Intraclass Correlation <sup>b</sup> | 95% Confidence Interval |             | F Test with True Value 0 |     |      |      |
|------------------|-------------------------------------|-------------------------|-------------|--------------------------|-----|------|------|
|                  |                                     | Lower Bound             | Upper Bound | Value                    | df1 | df2  | Sig  |
| Single Measures  | .304 <sup>a</sup>                   | .257                    | .357        | 4.324                    | 279 | 1674 | .000 |
| Average Measures | .754 <sup>c</sup>                   | .707                    | .796        | 4.324                    | 279 | 1674 | .000 |

Table 3 showed a  $r = 0.304$  on single measure intra-class correlation. The mean quantified intra-class correlation was significantly positive at  $r = 0.754$ . A 95% probability value was observed, indicating higher agreement among responses after interviews. The reliability analysis assumption was non-additive when measuring incidents and objects. The study assumed there was no link between questionnaire transcription and errors. The collinearity led to 0.754 as composite alpha (remarkably significant) for alpha to measure internal consistency.

### *Validity*

Professionals in the field of tourism examined the instruments, advice, and feedback used by the researcher to revise and better instrumental development. Moreover, a validity test was performed using Pearson Correlation.

Table 4 Pearson correlation item validity test

|  | Consumer Diversity | Producer Diversity | Extraneous Factors | Brand Equity |
|--|--------------------|--------------------|--------------------|--------------|
|  |                    |                    |                    |              |



|                     |             |             |             |      |
|---------------------|-------------|-------------|-------------|------|
| Pearson Correlation | .8247       | .8577       | .8373       | .916 |
| Sig. (2-tailed)     |             |             |             | .000 |
| N                   | .000<br>280 | .000<br>280 | .000<br>280 | 280  |

\*\* . Correlation is significant at the 0.01 level (2-tailed).

The questionnaire's Correlation was 0.8247 on consumer diversity, 0.8373 relating to extraneous factors, 0.8577 concerning producer diversity, and 0.916 linked to brand equity. The correlations were positive and significant, making the instrument valid.

## Findings and analysis

### Respondents profile

Table 5: Tourists profile characteristics

| Characteristic            | Description   |
|---------------------------|---|
| Place of Residence        | Within Kenya 91%, Outside Kenya 9%  |
| Age                       | Mean 33±6, Min 22, Max 48, Mode 29 years  |
| Level of education        | Undergraduate degree 76.07%, Postgraduate 19.29% degree, and diploma or vocational training certification 0.71% |
| Current employment status | Unemployed 70.71%, Formal employment 27.86%   |
| Former Employment Status  | Business (self-employed) 71.01%, Formal employment 13.93%, informal employment 2.14%.                           |

Table 5 presented 280 respondents (91%) from Kenya and 9% from other countries, most from Uganda and the USA, respectively. The findings contradict Mutisya (2011), who found foreigners the majority in the Mombasa tourism sector. Ndubi (2019) stated that Mombasa County attracted more resident tourists irrespective of COVID-19 restrictions imposed on cultural tourism, emphasizing the later months of restrictions being lightened. This indication was critical for local tourism facilities to promote brand equity regionally.

The average age of guests visiting cultural sites was 33±6 years. Most respondents were youths aged 29 years, the oldest was 48 years, and the youngest was 22 years. Interpretations were that the youthful generation was the most likely to consume cultural tourism products. This hypothetically contradicted the willingness of young people to be a party to and experienced being limited to resources with reports of the sector being properly supported (Maranga, 2015). The study shows all guests from the region being under 50 years. This ramified marketer is towards maintaining similar levels.

Most respondents (76.07%) were undergraduate degree holders, 19.29% were postgraduate, and 0.71% had diplomas and certifications from vocational training. The study established that most respondents' educational background meant they had a higher comprehension ability and awareness towards cultural tourism.

On the employment status, 70.71% of participants were jobless, 27.86% had formal employment, and below 1 percent were retired or students or homemakers/husbands. The employment status was respective of youthful status, which meant that most respondents consumed cultural products/services.

### Stirling model outcome

The study focused on testing correlations among elements that establish cultural resource diversity, with findings displayed in Table 5. The upper triangle shows Spearman rank-order correlations, whereas the lower triangle shows Pearson correlations to compare cultural products. Rao Stirling's 0.324 showed lower significance levels, Simpson balance 'ex-ante' of various cultural products and measured variation of cultural resources had a single indicator of



0.621, which correlated significantly. This entailed incorporating variety and balance into the dual diversity paradigm, resulting in consumer diversity and innate integration of cultural resource indicators as auxiliary predictors.

The Gini coefficient of 0.834 operationalized balance independently. A variety of 0.876 operationalized independently, indicating a wide diversity of cultural resources to choose from in Mombasa, which was based on preference to guests. The correlation coefficient of  $r=0.876$ ,  $r^2=0.7674$ , a mutual variance between cultural diversity and destination brand equity. This meant cultural diversity predicted 76.7% of variances within destination brand equity as per the study area (Mombasa County).

Table 6 Stirling model outcome of Mombasa cultural diversity

|                     | <i>Shannon</i> | <i>Simpson</i> | <i>Variety</i> | <i>Gini</i> | <i>Diversity</i> | <i>Rao-Stirling</i> |
|---------------------|----------------|----------------|----------------|-------------|------------------|---------------------|
| <i>Shannon</i>      |                | 0.754**        | 0.742**        | 0.186       | 0.578**          | 0.874**             |
| <i>Simpson</i>      | 0.889**        |                | 0.542          | -0.211      | 0.412            | 0.924**             |
| <i>Variety</i>      | 0.741**        | 0.662          |                | 0.819**     | 0.896**          | 0.628*              |
| <i>Gini</i>         | 0.075          | -0.073         | 0.654**        |             | 0.638**          | 0.064               |
| <i>Diversity</i>    | 0.674**        | 0.621          | 0.876**        | 0.834**     |                  | 0.324               |
| <i>Rao-Stirling</i> | 0.945**        | 0.768**        | 0.517*         | -0.066      | 0.397            |                     |

\*\* Correlation is significant at the 0.01 level (2-tailed).  
 \* Correlation is significant at the 0.05 level (2-tailed).

## Discussions

Spearman rank-order and Pearson correlations were analyzed to determine producer diversity roles underlying Mombasa's destination brand equity. This evaluated cultural products and producer diversity since they are inextricably linked from the producer. Rao Stirling (0.324) was of diversity being of lower significance. Simpson's variation measure of cultural resources versus balancing 'ex-ante' of cultural products (0.621) resulted in a significant correlation. This involved integrating balance of various dual concepts of producer and consumer diversities using implicit prioritization with tangible and intangible resources' subordinate properties. The Gini coefficient of 0.834 operationalized balance independently. A variety of 0.876 operationalized independently, indicating a wide diversity of cultural resources to choose from in Mombasa, which was based on preference to guests. The correlation coefficient of  $r=0.876$ ,  $r^2 = 0.7674$ , a mutual variance between cultural diversity and destination brand equity. This meant cultural diversity predicted 76.7% of variances within destination brand equity as per the study area-Mombasa County.

## Conclusions

In conclusion, the destination brand equity efficacy lay on main brand aspects. This included design, communication, packaging, guests' experiences, designs, personality, and presumed liaison at the destination. Cultural tourism faces significant obstacles in the 21st century and intense competition from various destinations. Tourism, the economic pillar of Vision 2030, and the Africa Union's 2063 Agenda showed the colossal requirement of understanding destination brand equity and influences. Producers and consumers had roles to play in influencing brand equity. Producer diversity required developing unique brands to stand out on the market for consumers. This foundation element shapes cultural diversity within the destination. Moreover, producer diversity requires public-private partnership adoptions to promote in-market representation using adverts, media, and trade fairs.

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