

**ROLE OF CULTURAL DIVERSITY IN INFLUENCING THE DESTINATION
BRAND EQUITY OF MOMBASA COUNTY, KENYA**

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DECLARATION

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“This thesis is my original work and has not been presented for a Degree in any other University”

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DEDICATION

Aggrey and Margaret Mukoyani, my beloved parents, for whom the motivating expressions and drive for persistence echo in my ears, I pledge my thesis work to them. I will always be grateful and all they've done for me and my numerous colleagues, notably Yvonne Gathigia, who has spent countless hours editing and encouraging me to complete the study.

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ABBREVIATIONS AND ACRONYMS

BN	Billion
CA	Communication Authority
CBBEM	Customer-Based Brand Equity Model
CGM	County Government of Mombasa
COVID-19	Coronavirus 2019
DMOs	Destination Management Organizations
EU	European Union
GDP	Global Domestic Product
GoK	Government of Kenya
IFRE	Institute Field Research Expeditions
KNBS	Kenya National Bureau Statistics
KTB	Kenya Tourism Board
KWS	Kenya Wildlife Services
MN	Million
NACOSTI	National Commission for Science, Technology, and Innovation
NGO	Non-Governmental Organization
NMK	National Museums of Kenya
SD	Standard Deviation
UNESCO	United Nations Organization for Education, Science, and Culture
UNWTO	United Nations World Tourism Organization
USA	United States of America
WB	World Bank
WTO	World Trade Organization
WTTC	World Travel & Tourism Council

OPERATIONAL DEFINITION OF TERMS

Balance	This refers to a resulting measure representing diversity or several types of items.
Brand Equity	This alludes to the destination's premium significance resulting out of an item name; and involves the corporation or integration of different parties or stakeholders into achieving a specified goal.
Cultural Heritage Resources Management	This is the control of activities performed by people to pass their traditional practices inherited from several generations to popularize and sustain them.
Consumer Diversity	Refers to assorted goods purchasers are acquiring/utilizing.
Cultural Diversity	The different backgrounds or characteristics of traditional practices of people and groups in one region (homogenous).
Disparity	A uniqueness of being most distant sorted or pairing.
Diversity	The process of blending disparity, balance, and variety.
Extra-EU	Exchanging between non-EU and EU countries.
Producer Diversity	At each level of the production and dissemination operation, there are a multitude of stakeholders.
Product Diversity	Varying items within the circle of creating, supplying, and consuming.
Variety	Entailing broad-ranging and different cultural features.

ABSTRACT

Cultural diversity branding is becoming a new approach in marketing the tourism sector. This emphasizes the branding of the destination image. In the Tourism sector, multicultural conditions are getting vast resources to subdue other similarly characterized destinations. Kenya's cultural tourism being relatively underdeveloped means more branding is a requirement. Mombasa, for example, is stifling being competed by other destinations with more cultural diversity championships. The study's conduct meant understanding cultural diversity through product diversity's roles in influencing brand equity, aiming towards determining how consumer, product, and producer diversities targeted destination brand equity in Mombasa. The methodology used cross-sectional and mixed-method approach to sample 350 respondents (guests). After stratified sampling that allocated them by their cultural heritage sites, the respondents got interviewed. Using a self-administered questionnaire and evaluation checklist as primary data collection tools, the following were established as findings: Producer diversity influenced destination brand equity. Cultural resource consumers complemented cultural products. Security and destination image were a reason for the pulling/pushing of guests. 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 integration was through integrating variety in balancing the dual producer-consumer concept of diversities using the implicit prioritization of intangible and tangible resources' subordinate properties. The pull factors were website information (at 56.8%). Low consumption resulted from insecurity, poor destination attraction, and non-compelling destination image. On the push factors, destination attractiveness contributed by 55.4% as tour operators and 83.6% as the cost of holiday packs. However, previous travel experience recorded no correlation towards destination brand equity. In conclusion, destination brand equity the efficacy lied on main branding aspects. These included producer diversities being inseparable from guest experiences, products, and consumers.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

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) (WTTC, 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 visitations to destinations with higher preference, especially as annual vacation packages (Edgell, 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 (UNTWO, 2018). A 5% increase (to 16 million international arrivals) to the Netherlands (UNTWO, 2018). This was similar in Poland that saw an increase of 4% (to 17 million arrivals) with a resulting 10% profit, that is, 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 (UNTWO, 2018).

In Africa, the UNWTO (2015) and the World Bank (WB) (2014) 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

(UNTWO, 2018). The implications were that cultural diversity promoted the trickling down of direct benefits regarding communities' elevation to livelihood improvement. Similarly, Brida *et al.*, (2011) explained that cultural tourism was causing infrastructure upgrading, social security, and healthcare and public amenities development. Bandarin & Hosagrahar (2011) expressed brand equity influenced destinations by resulting from proceeds manifesting from cultural diversity. This was caused by the security packages against crimes, health, nutrition status, and community participation towards growth.

UNTWO (2018) noted that culture product consumption is the movement caused by cultural attractions tourists use to gather experiences from community cultural activities. Spenceley (2010) 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, etc. On the negative side, culture tourism continued to degrade local's traditional values through assimilations to western culture (Spenceley, 2010).

Culture tourism by Roders & Oers (2011) explains the benefits of preserving culture and heritage by ensuring lifestyle and traditional continuity. Countries' cultural tourism are popularized, protected, and conserved to motivate culture tourism (Ryan & Silvanto, 2011). 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 [UNWTO], 2005). 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. Spenceley (2010) explains Culture tourism as a tool allowing cross-cultural learning and exchanges. Brida *et al.*, (2011) 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. Frohardt (2011) 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 (2018), UNESCO (2011) 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 (2018) 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 (Ryan & Silvanto, 2011).

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 gorillas' 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 cultural products, with cultural tourism making one-third of international arrivals (GoK, 2010). Irandu & Shah (2018) 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. The authors noted cultural attractions being a significant motivation with the changing world, demographic and economic trends shaping cultural attraction (Irandu & Shah, 2018).

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).

1.2 Tourism Sector

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%) (WTTC, 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 (WTO, 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% (WTO, 2021).

In Kenya's economy, annual earnings continued increasing from 2010, but KNBS (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 (CGM, 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 1.1 Tourism Sector’s Performance

Kenya’s Tourism Performance/Impact 2019-2020		
Tourism	2019	2020
Direct industry GDP Contribution (\$ MN)	8074.1	4181.5
Industry employment (000s)	1548.5	1109.2
Visitor		
International (\$ MN)	1825.8	580.8
Local (KES BN)	418.9	220.3
Business Expenditure (\$ MN)	2,265.7	984.1
Recreational Expenditure (\$ MN)	3494.9	1665.9

Source: (World Trade Organization [WTO], 2021; World Travel & Tourism Council

[WTTC], 2021)

Despite failures from COVID-19, such as immobilizing the sector, a long-term growth strategy was applied (Figure 1.1). 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).

The tourist industry, second after Agriculture, is among Kenya's key economic pillars. Kenya's tourism sector comes third in performance (GoK, 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's economies.

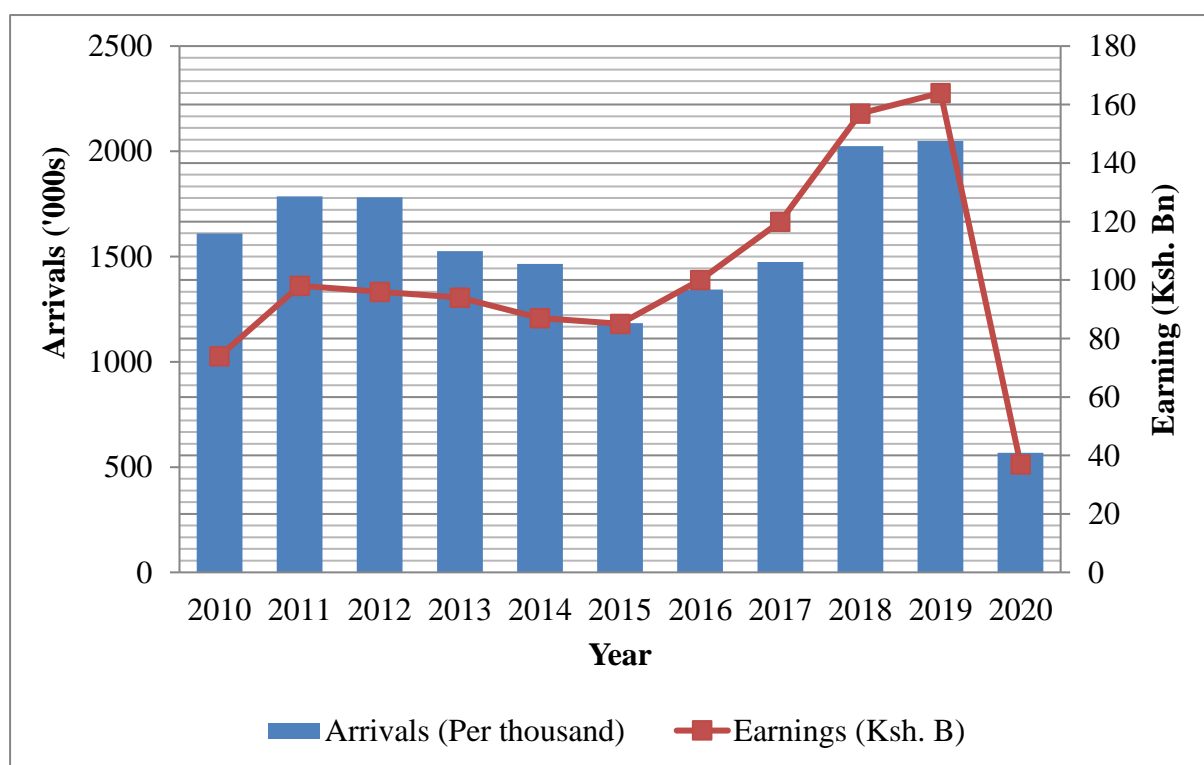


Figure 1.1 Kenya's Tourism Statistics 2010 to 2020

Source: (World Bank, 2021)

Since 2015, Kenya has had a strong tourism industry. In Figure 1.1, an increase of 3.9% in tourist arrivals, which equated to a rise from 2.02 million to 2.05 million between 2018 and 2019 (GoK, 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 (GoK, 2019). Worries caused by insecurity weighed a challenge towards tourism from 2011, causing the falling inbound earnings from tourism.

In the same Figure 1.1, 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; the most significant threat ever witnessed (UNTWO, 2018). 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 (UNWTO, 2020).

1.3 Problem statement

Tourism has been one of the contributing factors to the economy in Kenya and overlying on it poses a challenge due to the loss of the uniqueness and appeal of the traditional tourism products (Irindu & Shah, 2018). Diversification of tourism products is needed to achieve a competitive advantage over the nations in Africa that are Botswana, Seychelles, Namibia and Mauritius (Kyule, 2018). To achieve this, Mombasa County being one of the major contributors in tourism needs a relook on the available tourism products that are culturally related to promote sustainable brand equity (Danso, 2018). There's need to fast track the initiative already adopted in the region and accommodate all sectors in the Cultural and heritage program (Pike & Bianchi, 2016).

The value focus of cultural tourism often depends on the producer, product and consumer diversity. But seemingly there has been little research on the contribution of interlink of the three categories of diversity that promote, support and develop cultural tourism, how these operate and the consequences they have (Richards, 2018). Most of the literature reviewed is on how cultural diversity can be used in the promotion of tourism but there is no association on how cultural diversity has an influence in destination brand equity which this study seeks to determine.

The reviewed studies have indicated efforts to brand cultures in Mombasa county and focused on the general destination, with minimal consideration to the effectiveness as practiced by place destinations, it was considered more important, to explore and document the then branding practice (Mwamburi, 2019). Therefore, this reveals there is urgency in the identification of material culture, traditional culture and social culture and promoting them to brand Mombasa County as a cultural hub for tourists. Thus, this study seeks to investigate the role of Cultural Diversity in influencing the Destination Brand Equity of Mombasa County, Kenya.

1.4 Purpose of the Study

The study determined how cultural diversity influenced Mombasa County's destination brand equity. This was to enhance the competitive advantage for Mombasa County by improving cultural tourism roles in destination brands.

1.5 Objectives of the Study

The broad objective was to determine cultural diversity's role in influencing Mombasa County's destination brand equity.

1.5.1 Specific Objectives

The specific objectives sought to:

- i. Determine the role of producer diversity in influencing Mombasa destination brand equity.
- ii. Examine the role of consumer diversity in influencing Mombasa destination brand equity.
- iii. Investigate extraneous factors influencing Mombasa destination brand equity.

1.6 Research Questions

- i. What is the role of producer diversity on Mombasa's destination brand equity?
- ii. What has consumer diversity role influenced Mombasa's destination brand equity?
- iii. Which roles have extraneous factors played to influence Mombasa's destination brand equity?

1.7 Hypothesis

H₀ : Producer diversity, consumer diversity, and extraneous factors have no influence on Mombasa destination brand equity.

1.8 Significance

Cultural resource trends are useful when branding regions are caused by Kenya's competition from other African countries. Not implementing branding and uniqueness appeal on cultural tourism products and services could lead to Kenya losing the tourism market to other nations (Irandu & Shah, 2018). Loss of customs, beliefs, traditions and various cultural identities formed the study's backgrounds, creating awareness among actors. Therefore, the study's motive was to determine how cultural diversities influence destination brand equity. The research provides knowledge on the existing

cultural resources status. This research aimed to close gaps touching the applicability of cultural tourism's attributes on destination brands.

The study's outcome sought to help stakeholders acknowledge cultural diversity as a dependence of community operations. The first stakeholders were the community members, who were to be identified and prioritized in cultural diversity facets and benefits of opportunities. The outcome painted a picture of the government's need to address relevant stakeholders' involvement in reducing economic and social problems in communities.

Kenya's Constitution change politics was targeted to benefit from this research. As policymakers may use this study to spot areas outdated in the Constitution of 2010. This is by reforming issues relating to cultural diversity (e.g., addressing the improvements of Cap 19, 8, 12, and 509, among others), with a focus on diversity travel that benefits the locality.

1.9 Scope of the Study

The content presented the roles cultural diversity plays in extraneous factors, with producer and consumer diversities enhancing Mombasa County's tourism sector performance. Being conducted among various cultural sites in Mombasa, the target groups were obtained. The focus on the expanding cultural differentiation roles influencing brand equity led to the researcher deriving constructs from culture diversification, thereby influencing brand equity.

1.10 Limitation

The study focus was on the priority areas of tourist significance and was not inclusive of all the cultural goods and products in Mombasa County. Ethnic group, races and religion were part of the cultural goods and product but the study did not include all the subsets; only focused on the most preferred.

1.11 Delimitation

The research only explained factors that influenced destination brand equity using cultural and sociological perspectives. The focus was on tourists visiting Mombasa County's heritage sites and registered groups only. The only aimed to identify how Mombasa redefined cultural destination far from beach tourism-related issues that the COVID-19 pandemic caused.

1.12 Conceptual Framework

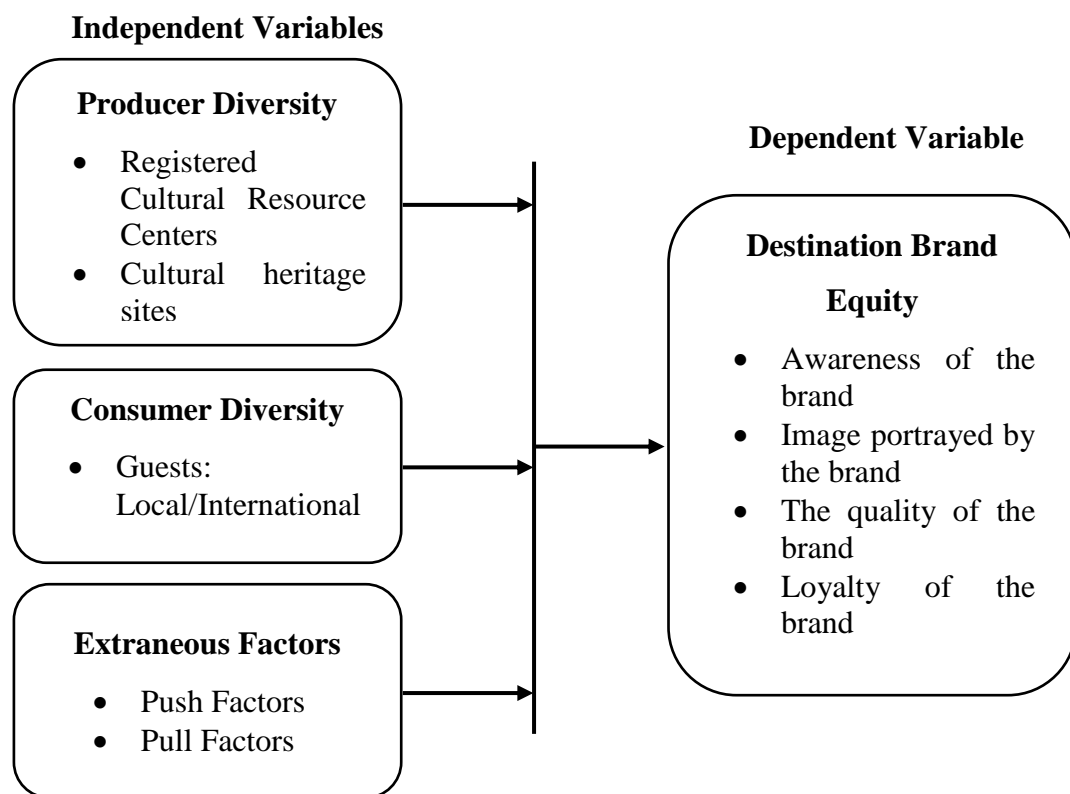


Figure 1.2 Conceptual Framework

Source: Researcher, 2021

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Brands continue being applied to services/products, causing the leading destinations to be branded. Following marketing strategies implementations, tourism destinations continued destination images (Im *et al.*, 2012). Amenities, accessibilities, and lodgings are among the attraction's tourism destinations are made of. These assets contribute to tourism destinations' comparative advantages and worth for clients, destination organizations, and businesses.

As such, brand equity describes added value on services/products particularly, brands being significant intangible assets providing various customers and business benefits requiring careful management. Park (2020) explains that brand equity reflects customers thinking, acting, and feeling about destination operations. It reflects company prices, profitability, and market shares in brand commands. The worthiness of destination brands in the customers' eyes or organizations forms the destination brand equity. Destination brands influence decisions that residents, visitors, and investors within tourism locations become impacted (Ndubi, 2019).

Go *et al.*, (2015) state the destination branding consumption is growing in importance. Such medium provides tourism enterprises with various motivations in advancing and making a proactive interaction within destinations' social and economic aspects, using location resources (Sartori *et al.*, 2012; Kozlenkova *et al.*, 2014). A brand is a promotional tool and prominence in building relationships to provide a functional interface among destinations and stakeholders who gain value caused by the brands' interactions (Giovanardi *et al.*, 2013).

Concerning values accrued by stakeholders, stresses are on functional and symbolic dimensions. Kotler & Keller (2012) explain that the functional dimension concerns performing products and customers' functional needs. The symbolic dimension concerns interpersonal intangible aspects of services/products whereby the user's image gets associated with brand contextualization. All two dimensions reflect various factors influencing people's brand equity thoughts (Keller, 2013). Measuring brand equity crucially depends on predictors like tourism geographical areas (Ndubi, 2019).

2.2 Empirical Review

2.2.1 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.

2.2.2 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 (Coccosis, 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).

2.2.3 Extraneous Factors

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 (Baloglu & McCleary, 1999; Martín-Santana *et al.*, 2017).

2.3 Theoretical Framework

2.3.1 Stirling Model

Regional and system diversities get measured using service/product variety. Stirling's model distinguishes between supplied and consumed diversities (Garner, 2016). Balance, disparity, and various components are determined by Stirling Index, where they get comprehensively considered simultaneously (Stirling, 2007). In the research, consideration of such relationship is essential for the product, producer, and consumer diversities on where disparities' variety and balances are made.

Rao-Stirling diversity is the bibliometrics used chiefly in measuring interdisciplinary (Zhou *et al.*, 2012; and Leydesdorff, Kogler, & Yan, 2017, cited in Leydesdorff, 2018).

Diversity occurs from two factors proposed by Rao-Stirling in the formula 'Eq1'.

$$\Delta = \sum_{\substack{i,j=1 \\ i \neq j}}^n (p_i p_j) (d_{ij}) \dots\dots\dots \text{Eq. 1}$$

Whereby d_{ij} or P_i , is elements' proportions assigned on different classes, 'i' with the disparity measuring of 'i' and 'j,' which are two classes.

The equation explains variance from dual factors, the Simpson index and the Hirschman-Herfindahl. Rousseau (2018) describes Eq. 1 as equal to balance and diversity.

2.3.2 Consumer Based Brand Equity Model (CBBEM)

Myagmarsuren & Chen (2011), on destinations brand equity in satisfaction and loyalty, used CBBEM, and discovered the awareness tourists had towards the destinations with favorable perception as per branded image. The perception was service quality and experience—brand a destination positively affected consumer's acceptance to buying it as it increased marketing and identification. Brand awareness was a critical component for a destination (Keller, 2013).

An insight drawn from the model creates a better understanding of producers' knowledge relating to Mombasa's cultural products' roles in marketing. To determine associations between cultural tourism influences and destination brand equity, cultural resources were rated according to expectations by tourists, such as how to meet expectations and promote returning tourists. The Keller Model assumes that the tourist willingly consumes a cultural product within their awareness spectrum, which shows a willingness to experiment (Keller, 2013).

On the broader scale, the entire locations' problem necessitates a multidisciplinary approach that impacts destination brand equity. The framework a destination exists on is crucial and therefore making various models be used on brand equity (Gartner, 2014) to create quantifying methodology of the brand that is distinctive to the destinations'

characteristics. The critical pointer from the study is perceived destination brand equity varies significantly with period, changing economics and normative attributes. Notwithstanding the financial recession ensuing a specified framework, the long-term health of a destination should be prioritized at all times. This involves incorporating the destination's socio-cultural and environmental (Ndubi, 2019).

Im *et al.*, (2012) formed elements of CBBEM construction that highlighted moderators influencing loyalty towards brand dimensions and brand equity in Malaysia and Korea. The brand image relevance connoted with awareness, and mediating roles that brand loyalty boosted the destination's brand equity. Using the CBBEM model by suppliers, Sartori *et al.*, (2012) admitted that the destination branding initiatives successfully involved mobilization and commitment among internal stakeholders in South Tyrol's branding strategy surveyed among internal customers. They emphasized corporation in sectors. Recognition to brands is satisfaction or loyalty—the attachment of reputation dimensions. The findings accorded inclusive, participatory approaches to the branding process to improve brand equity internality.

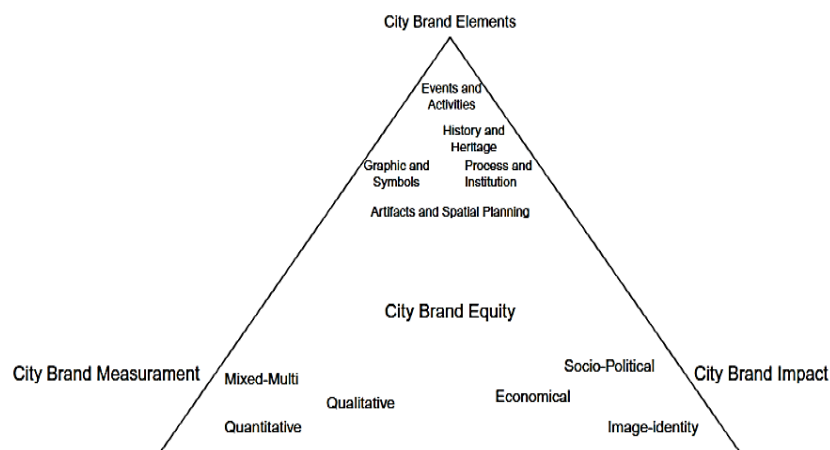


Figure 2.1 Destination Branding Framework

Source: Lucarelli (2012)

2.4 Destination Brand Equity

2.4.1 Brand Awareness and Equity

The brand's resilience in people's perceptions is ascertained using awareness of the brand. According to Xu *et al.*, (2015), outstanding 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) 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.

2.4.2 Brand Image and Equity

The brand image comes from key ideas on stakeholders' destination views and how impressive they are aligned with tourist products'/services' values available (Ndubi, 2019). Destinations are defined by subjective perceptions affecting characteristics and cognition (Qu *et al.*, 2011).

Place image, as per 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 (Lopes, 2011). Frías *et al.*, (2012) and Fianto *et al.*, (2014) established a profound image to increasing purchasing behavior and boost the competitive advantage of destinations relied on the awareness of the brand.

Customers' destinations images are considered priceless, playing significant marketing roles (Wijethunga & Warnakulasooriya, 2014). A destination image gets linked to positioning (Hanzaee & Saedi, 2011). Locations' distinctiveness allows a standout and distinguishing competition. Camprubi *et al.*, (2014) state that destination management and image generation model propose 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.

2.4.3 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, Nwankwo, Blankson, & Tarnanidis, 2013, cited in Ndubi, 2019).

2.4.4 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 product 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' communications to consumers 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 it influences travel motivation and expectations. These factors predict place identification and reliance, connected to destination attachment. This implicates destination marketing policies and planning. This research focuses on destinations dependence and identification on the consumer end, while 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 (Aitken & Campelo, 2011). This necessitates stakeholders' interactions at destination thus influence the brand equity, thereby resulting in place branding benefiting governance (Klijn *et al.*, 2012).

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.

2.5 Summary of Literature Review

Equity in a region has not been something new, instead, it is provided in numerous methods. The maximum influential perspectives on brand equity (Aaker, 1991) and (Keller, 1998) states, cultural products are the leading valuable guide for executives and illustrates how critical it would be to construct influential resources of sizeable brand awareness to affect consumer trust. Keller (1998) makes use of the intuitive community reminiscence version in outlining consumer brand image as "the differential impact of brand know-how on consumer reaction to the marketing of the brand" as well as acknowledges that brand thematic resonance blended with robust and preferable

outstanding agencies brand equity. Jung *et al.*, (2014) opined, unique consumer attitude are closer to brands giving value to products.

The concept of brand value has been used to a variety of contexts, and objections are no exception (Gartner, 2014; Gartner & Ruzzier, 2011; Ruzzier, 2015). Cultural products value underscores its significance of marking in the plan of objective showcasing methodologies and manages the enthusiastic worth got from tourists' associations with regions (Pike & Bianchi, 2016). Marking an objective is not exclusively answerable; forget the thought set of voyagers to travel yet additionally assist objections with getting non-sightseers related data sources like inhabitants, organizations, and unfamiliar direct speculations (Koththagoda, 2017). This will enhance the objective, seeking to make it notable and a quite promising outcome (Popescu, 2012; Freire, 2005, referred to in Yousaf *et al.*, 2017).

In the tourism sector, supply must satisfy demand, which is solely based on the range of cultural materials available. The culture content is important because the consumer must believe that the service or product is justified purchasing, which is dependent on the producers and partners (Gardenswarzt & Rowe, 2009).

Great experience, is claimed, attracts more clients and markets cultural products verbally or asynchronously. As a result, this necessitates an understanding of the numerous stakeholders in diverse culture, as well as an understanding of the role each is expected to play in achieving manageability and advancing the valued brand purpose.

Table 2.1 Summary of Gaps

Topic	Sources and Theoretical Models	Key Contributions	Key Gaps
Tourism product and producer diversity	Akroush et al., (2016). Camilleri (2016) Garner (2016), Richards (2018)	<ul style="list-style-type: none"> • Product awareness • Individualized and collective distinctiveness • Diverse item facets (substantive and ephemeral supplies) • Features of the brand • Authenticity of the item 	<ul style="list-style-type: none"> • Determining the range of cultural products. • An assessment of the key characteristics of cultural assets that promote tourism.
Consumer diversity	Coccosis (2016) Danso (2018) Ma <i>et al.</i> , (2018) Pike <i>et al.</i> , (2010)	<ul style="list-style-type: none"> • Cultural features are linked to consumer loyalty. • The variety of tourism items appeals to a broad variety of preferences. 	<ul style="list-style-type: none"> • Developing the ultimate brand name, including the significance and competitive landscape allure of cultural artifacts.
Destination brand equity	Ferreira Lopes (2011) Fianto et al., (2014) Jung et al., (2014) Kaya & Marangoz (2014) Kotler & Keller (2012) Qu et al (2011) Rubio et al (2014) Xu <i>et al.</i> , (2015) Zenker (2014)	<ul style="list-style-type: none"> • In the present day, cultural products are increasingly appealing. • The value of a provider's reputation is dynamic. • External ethos in respect to a region. 	<ul style="list-style-type: none"> • Appraisal of the destination's efficacy. • Determination of the destination's market worth.

Extraneous (push-pull factors)	Giovanardi <i>et al.</i> , (2013) Go <i>et al.</i> , (2015) Im <i>et al.</i> , (2012) Kotler & Keller (2012) Ndubi (2019) Park (2020) Ruiz-Real <i>et al.</i> , (2020)	<ul style="list-style-type: none"> • Eliminations of impediments • A destination's brand is promoted by exposure and awareness • The brand represents a mental image that one wishes to realize. 	<ul style="list-style-type: none"> • Determination of travel requirements and tourist attractions. • Determine the destination's hurdles or impediments.
Theoretical Framework	Gartner (2014) Im <i>et al.</i> , (2012) Keller (2013) Leydesdorff (2018) Lucarelli (2012) Myagmarsuren & Chen (2011) Sartori <i>et al.</i> , (2012) Stirling (2007)	<ul style="list-style-type: none"> • Stirling Model • Consumer Based Brand Equity Model 	<ul style="list-style-type: none"> • Consumers of cultural products have an influence on the destination's brand equity. • A cultural products index based on the destination's brand equity. • Factors that influence the destination's brand equity. • Factors that contribute to the destination's brand equity. • Using brand equity to promote relevant cultural tourism.

Source: Research's Analysis (2021)

CHAPTER THREE

MATERIAL AND METHODS

3.1 Research Design

A cross-sectional study design was adopted in this research. A mixed method approach was used, with both quantifiable and subjective data components. This was a cross-sectional study since the investigator looked at the predictors of cultural diversity and their influencing role in the destination brand equity from December 3rd 2020 to January 4th, 2021.

3.2 Study Area

Mombasa County's geographical coordination is of 3.9768° S and 39.7137° E. Cultural heritage has continued being a major tourist attraction in Mombasa County (Mohamed *et al.*, 2009), with popular places like the Old Watch Tower, the Mbaraki Pillar, the Uhuru Gardens, Fort Jesus, the Jomo Kenyatta Public Beach (Pirates), the Mombasa Marine National Park, the Mamba Village Center, Old Town, the Jomvu Swahili Village Expedition, the Bombolulu Workshops, the Mbaraki War Cementary, the Mangrove Forest Tour, the Mwakirunge Tour Trail, the Tudor Water Sports, the Nguuni Bird Sanctuary, and the Cultural Center.

3.3 Target Population

According to Kenya's National Museums, the study's subject was guests patronizing cultural items in Mombasa, which included cultural groups, heritage sites, street food producers, and youth groups in Mombasa County. According to KNBS, 2019 there were 128,222 guests who visited Mombasa as a destination.

3.4 Sampling Techniques

Clustering was utilized to stratify the cultural resources into four groups (Street Food Vendors, Cultural Group, Youth Groups, and Heritage Sites). Optimum allocation approach was used to achieve the desired sample size. Each strata population unit had an equal probability of being selected for the sample. The sample size for each stratum was selected with the goal of reducing variation for a specific survey cost. The number shows the total items as per strata. The percentage is the proportionate of the item's vis-a-vis the total number of cultural products that was used to compute the number of respondents targeted.

Table 3.1 Respondents' Distribution according to targeted places

	n	%	Respondents
Street Food Vendors	40	19	67
Cultural Group	55	26	92
Youth Groups	48	23	80
Heritage Sites	66	32	111
Total	209	100	350

Source: Research's Analysis (2021)

3.5 Sample Size

There are higher numbers of visitors getting into Mombasa for cultural tourism. However, COVID-19 marred challenges like lockdown until after almost one year when tourism businesses and activities opened up again. Simple random sampling was applied in selecting respondents. Cochran Formula was also applied in determining sample size. Cochran Formula achieved representative sampling presented in Equation 1.

$$n = \frac{z^2 pq}{d^2} \dots \dots \dots \text{Eq 1.}$$

Where:

n was sample;

z was a normal standard deviation (1.96), corresponding to a confidence level equaling 95%

p referring to proportioned target population estimated with a particular characteristic. That is, 65% tourists (KTB, 2019).

q being (1.0 – p)

d referring to the desired accuracy, e.g., (0.05) a correspondent of 1.96.

$$n = \frac{1.96^2 \times 0.65 \times (1 - 0.65)}{0.05^2} = 350.$$

3.6 Pre-test

3.6.1 Reliability

For the pre-test study, it was done at Little Theatre Club, Mbaraki Pillar and Mombasa Golf Club which is a resource centre with both the tangible and intangible resources of the Culturally based tourism. The sample size was 35(10%) of the total sample size. Inter-reliability test was performed to assess the correlation of scores among the respondents. This was done by administering the questionnaire to the same people by three interviewers in order to establish the extent of consensus of the instrument. The intraclass correlation coefficient was selected in order to test the hypothesis of the item ratings in relation to group variances to error variances. The results are as below: -

Table 3.2 Cronbach's Alpha tests for Reliability

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

Source: Research's Analysis (2021)

Table 3.3 Intra-class Correlation Coefficient

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

Source: Research's Analysis (2021)

Table 3.3 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.

3.6.2 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 the Pearson Correlation.

Table 3.4 Pearson Correlation Item Validity Test

	Consumer Diversity	Producer Diversity	Extraneous Factors	Brand Equity
Pearson Correlation	.8247	.8577	.8373	.916
Sig. (2-tailed)	.000	.000	.000	.280
N	280	.000 280	280	

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

Source: Research's Data (2021)

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. A correlation above 0.7 has been reported to be statistically and significantly valid and the tool is acknowledged to measure the objectives of the study.

3.7 Data Collection Techniques

Self-administered questionnaires were used. Evaluation checklists on Tourism resources were also used. Secondary data involved reviewing linked reports, journals, and guide books.

3.8 Data Analysis and Presentation of Findings

Questionnaires were numbered, and entries were performed using Ms. excel, which helped identify missing values and errors. Data got analyzed through R statistic V3.6.0 for descriptive and central tendency statistics. Stirling index, where one index per categorization was used in measuring influence of diversity. According to Ranaivoson (2012), a lower α explained the higher disparity; and a lower β explained the need to balance.

3.8.1 Diagnostic Tests

Tests done observed violated assumptions. Multicollinearity/Normality determined data suitability and advanced predictors and statistics (Kothari, 2004). Diagnostic testing confirmed multicollinearity and normality assumptions' violation or non-violations.

3.8.2 Normality Tests

Table 3.5 Normality Testing Results

	Kolmogorov-Smirnova ^a			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	Df	Sig.
Producer diversity	.224	280	.000	.787	280	.000
Consumer diversity	.116	280	.000	.926	280	.000
Brand Equity	.085	280	.000	.865	280	.000
Cultural products	.126	13	.000	.934	13	.000

a. Lilliefors Significance Correction

Source: Research's Data (2021)

The Shapiro-Wilk and Kolmogorov-Smirnova tests determined normality. A df of 280 ($p < 0.05$) got linked to consumers (guests). A df of 280 ($p < 0.05$) got linked to tourism's cultural products demonstrating variables' significance to non-normal variances. The sample was abnormally distributed. Testing established discrepancies.

3.8.3 Descriptive Analysis

Charts, tables, graphs, and images illustrated tourists' profiles. Computed frequencies, percentages, standard deviation, measures of spread/relations, averages, or means formed descriptive statistics.

3.8.4 Stirling Index

Stirling Index accounted for distances between paired elements. The exclusion was made on distances between two elements and a single focused element serving as reference (Rousseau, 2018). The different elements were regarded as equivalent and used to measure a variety of specified settings. Stirling (1999) is suggested for use in this case where the index has three characteristics (i.e., balance, disparity, and variety).

Stirling's technique provides an additional feature to fundamental constituents collected, uniquely objects that are fundamentally distinguishable without regard to their proximity or relative.

$$H_{St} = \sum_{i,j} d_{ij} p_i p_j$$

Mutual disparity, or 'd_{ij},' was represented by the distances between paired elements.

Weighting distances employing a product proportional system of paired elements, 'p_i' and 'p_j,' as per the formula, were used to capture variability and equilibrium.

3.8.5 Evaluating Tourism Resource

Tourism resources, when evaluated, can assist in planning to identify possible cultural sites or touristic locations for development/improvement towards tourists' consumption. For example, core tourism resources attract many tourists; nearby tourism facilities boost destination image and appeal to visitors because of related iconic status. Planning for tourism corridors within the study area indirectly helped.

A tourism resources assessment was done using market appeal. The evaluation model had six elements broken into sub-elements. The evaluation was made of criteria for each sub-element, scoring a 5-pointed Likert Scale. The absence indicated a zero value, while the present elements scored above zero, with a maximum of 80. The ease towards interpretation was that each tourism resource's points were made as percentages. The tourism resources got classified by the trio-tiered method.

Table 3.6 Statistical Analysis - Summarized Tests

Research Objective	Source	Research Design	Data Collector	Analyzing methods
Producer Diversity influence role on Destination Brand Equity	<ul style="list-style-type: none"> • Survey Questions • Tourism Resource evaluation (TRE) 	Quantitative (QUAN)	<ul style="list-style-type: none"> • Survey Questions on identification of cultural resources • Tourism Resource checklist (TRC) 	<ul style="list-style-type: none"> • Descriptive • Pearson Correlation • Stirling Index • O' Grading (percentage)
Consumer Diversity influence role on Destination Brand Equity	Survey Questions	QUAN	Survey Questions on Cultural Products	<ul style="list-style-type: none"> • Descriptive • Pearson Correlation • Stirling Index
Extraneous Factors influence role on Destination Brand Equity	Survey Questions	QUAN	Survey Questions on Push and Pull Factors	<ul style="list-style-type: none"> • Descriptive • Pearson Correlation • Stirling Index
Destination brand equity	<ul style="list-style-type: none"> • Survey Questions • TRE 	QUAN	<ul style="list-style-type: none"> • Survey Questions on indicators of brand equity and perception of the guests. • TRC 	<ul style="list-style-type: none"> • Descriptive • Pearson Correlation • Stirling Index • O' Grading (percentage)

Source: Research's Data (2021)

3.9 Logistical and Ethical Considerations

The authority to perform the research got granted by the Kenyatta University (Graduate School), the Mombasa City County, NACOSTI, which offered the License# NACOSTI/P/20/7363 and the Ministry of Education. Documents were produced during the research to authorities managing the study areas during data collection. Permission sought from the cultural sites was presented to visitors/respondents. Confidentiality and privacy privileges were consented to by respondents' involvement.

CHAPTER FOUR

FINDINGS

4.1 Introduction

The research purposed to establish cultural differentiation or diversity roles influencing brand equity. The findings were noteworthy in terms of strengthening Mombasa County's cultural tourism as a destination brand's competitive advantage. The study's objectives were followed in terms of statistical analysis, inference, and discussion of results.

4.2 Response Rate

Comprising of a dual set of instruments used to gather information, e.g., customers' questionnaire and tourism resource evaluation checklists, the population was 350, and 280 responded thus an 80% response rate formed the study's outcome. The targets were 111 heritage sites' guests, 92 cultural groups' guests, 67 street vendors' guests, and 80 youth groups' guests. Most respondents' samples got drawn from cultural groups and heritage sites. COVID 19 prompted the closure of youth groups exhibits like the *Bombululu Workshop and Cultural Center* and the *Swahili Pot Hub*. COVID-19 limited time, cultural items, and preliminary surveys caused more spoilt instruments/rejected instruments/non-response rate. With the response rate matching Nulty (2008), Richardson (2005) recommended that the study use the response rate as it was more than 50%, and therefore acceptable. Johnson & Wislar (2012) also supported the study's response rate with more than 60% recommendations.

Table 4.1 Response Rate

Research Tool	Sample size	Respondents	Non-response/rejected	Percentage
Questionnaire: Consumption of Cultural Products	350	280	70	80

Source: Research's Data (2021)

4.3 Socio-demographic Information

This section analyzed respondents' age, education, employment, occupation, gross household income per annum, package booked, booking method, primary information sources before and after arriving, purposed visiting, and holiday type.

4.3.1 Place of Residence

Figure 4.2 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.

Table 4.2 Place of Residence

	Frequency	Percent
Kakamega	12	4.3
Kisumu	12	4.3
Machakos	12	4.3
Kajiado	12	4.3
Muranga	12	4.3
USA	12	4.3
Tana River	13	4.6
Uganda	13	4.6
Kiambu	48	17.1
Mombasa	48	17.1
Nairobi	86	30.7
Total	280	100.0

Source: Research's Data (2021)

4.3.2 Age Distribution

The average age of guests visiting cultural sites was 33 ± 6 years. Most respondents were youths, aged 29 years, oldest being 48 years, and youngest being 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 (Figure 4.1). This ramified marketer is towards maintaining similar levels.

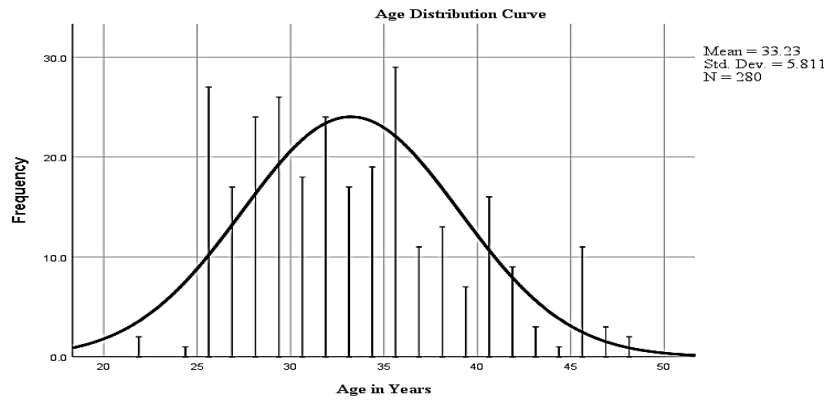


Figure 4.1 Age Distribution Curve

Source: Research's Data (2021)

4.3.3 Level of Education

Most respondents (76.07%) were undergraduate degree holders, 19.29% were postgraduate, and 0.71% had diplomas and certifications from vocational training. Figure 4.2 (n=280) established that most respondents' educational background meant they had a higher comprehension ability and awareness towards cultural tourism.

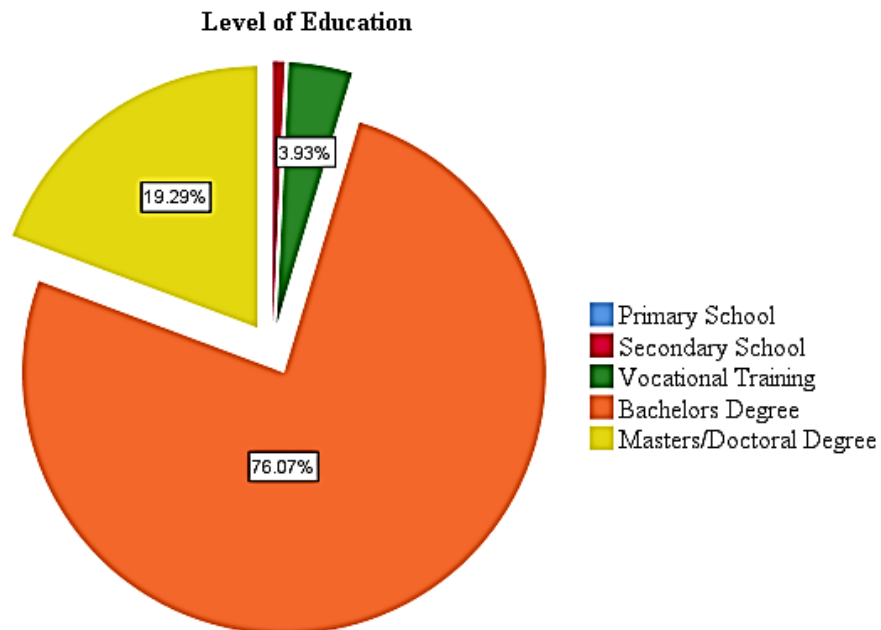


Figure 4.2 Level of Education

Source: Research's Data (2021)

4.3.4 Employment Status

Figure 4.3 revealed that 70.71% of participators 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.

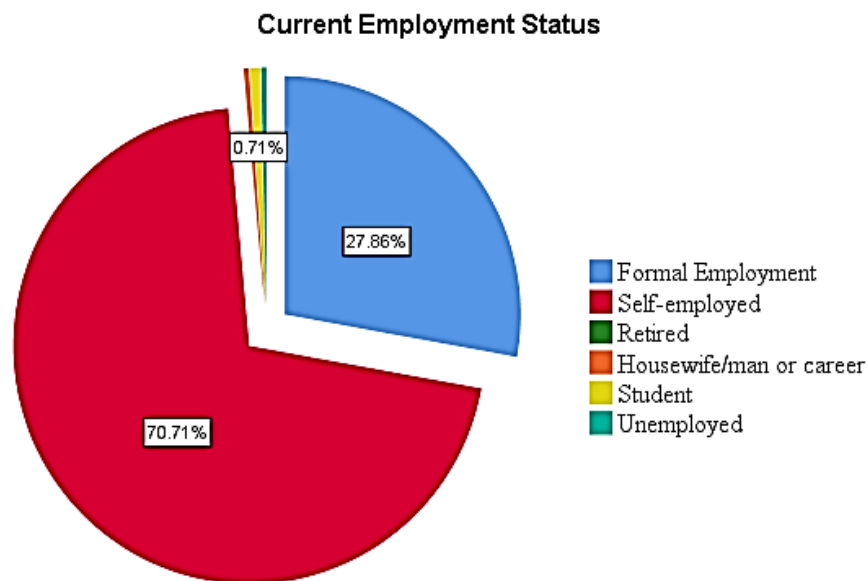


Figure 4.3 Employment Status

Source: Research's Data (2021)

4.3.5 Occupation

Figure 4.4 showed a majority (71.01%) of respondents had self-employment or business, 13.93% being formally employed, and 2.14% linked to informal employment. Indications of the findings were that COVID-19 was the cause of increased unemployment, which negatively influenced the operations and visitations of study areas.

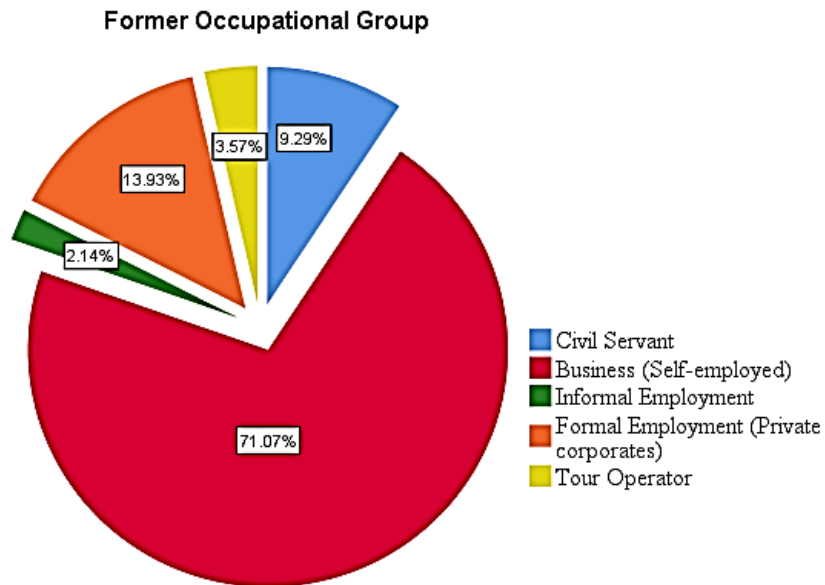


Figure 4.4 Employment Status

Source: Research's Data (2021)

4.3.6 Annual Household Gross Income

Figure 4.5 established the main household total income per annum to be the mean of Ksh. 2,940,110±2,878,863. Most households earned from 1,000,000 and 1,437,600 Kenyan shillings.

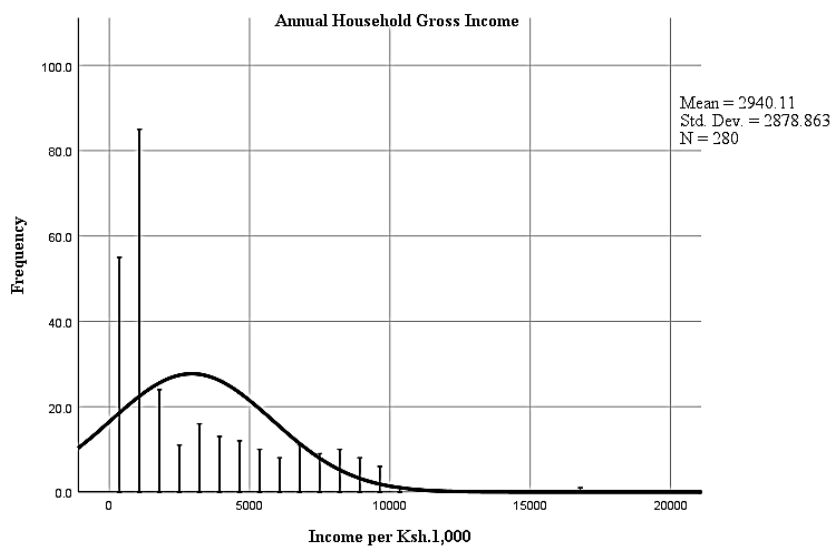


Figure 4.5 Annual Household Gross Income Curve

Source: Research's Data (2021)

4.3.7 Package Booking

Figure 4.6 showed that most (65.71%) respondents reserved independent transport from accommodation packages, 26.79% booking made either in beforehand, and 7.50% booked all packages inclusively.

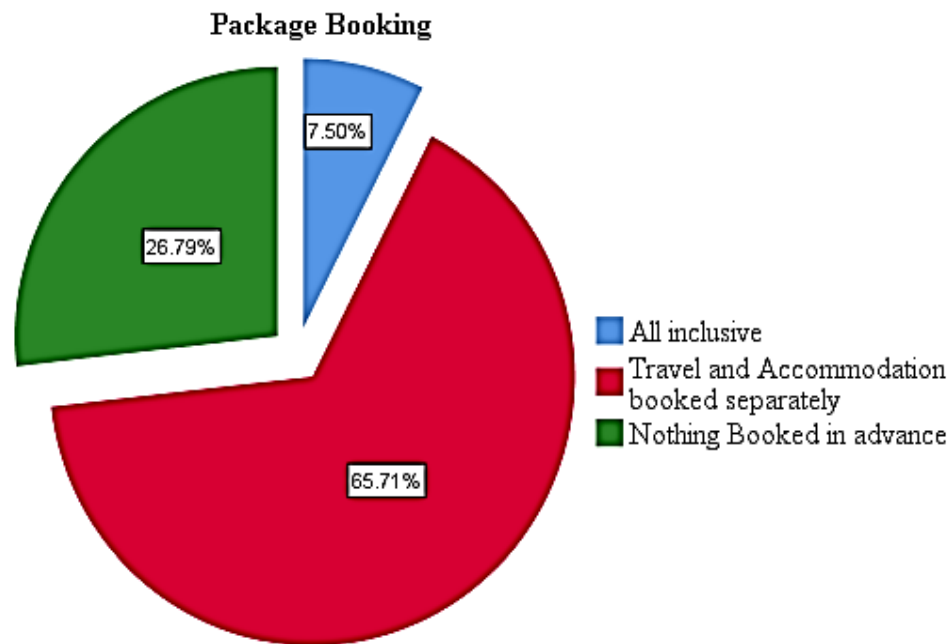


Figure 4.6 Booking Package

Source: Research's Data (2021)

4.3.8 Booking Methods

Figure 4.7 showed a majority (50.36%) of respondents booked using internet platforms, 38.93% did it directly (e.g., through phone, fax, and email), and 10.71% booked using travel agencies' personnel customer services and salespersons.

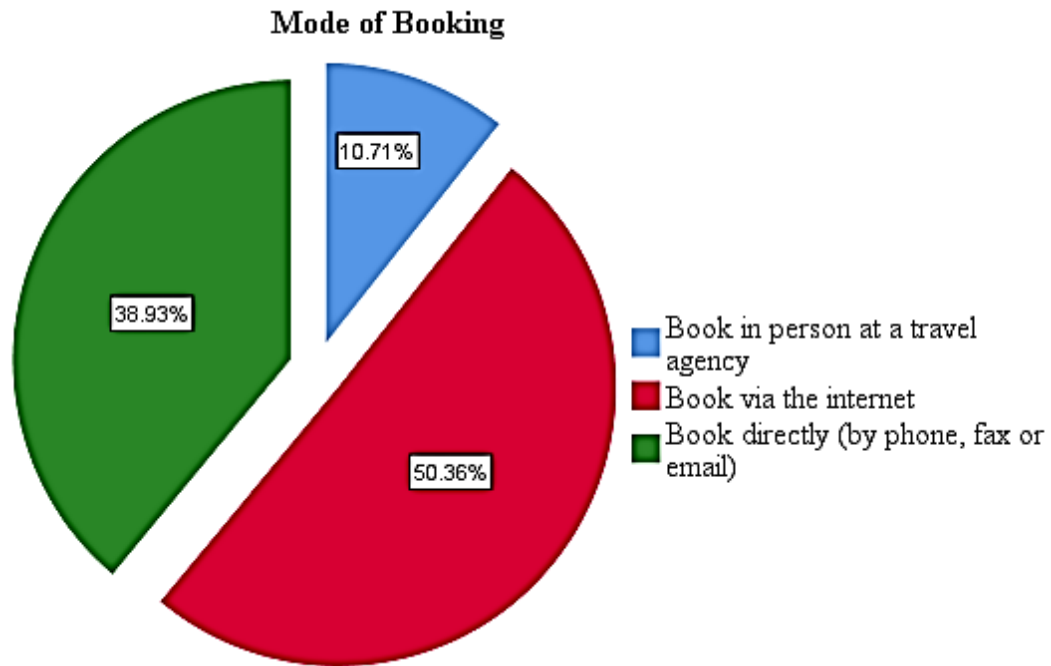


Figure 4.7 Booking Methods

Source: Research's Data (2021)

4.3.9 Main Information Sources before Arrival

Figure 4.9 established that 42.29% of respondents learned of their destination from the internet, as predicted by the (Communication Authority [CA], 2021), which stated an increase in internet subscriptions up to 44.38 million tourists between October and December 2020, a similar time this study was conducted. The findings contradict Ndubi's (2019) study, making radio stations the primary information sources. The 'Kenyans on Twitter (KOT) was a targeted niche promoting tourism. The Fort Jesus sound and lighting show tried cultural and heritage awareness among other trends like the *#MagicalKenya* brand promoters. 16.49% of respondents from previous visits promoted word-of-mouth and social media referrals.

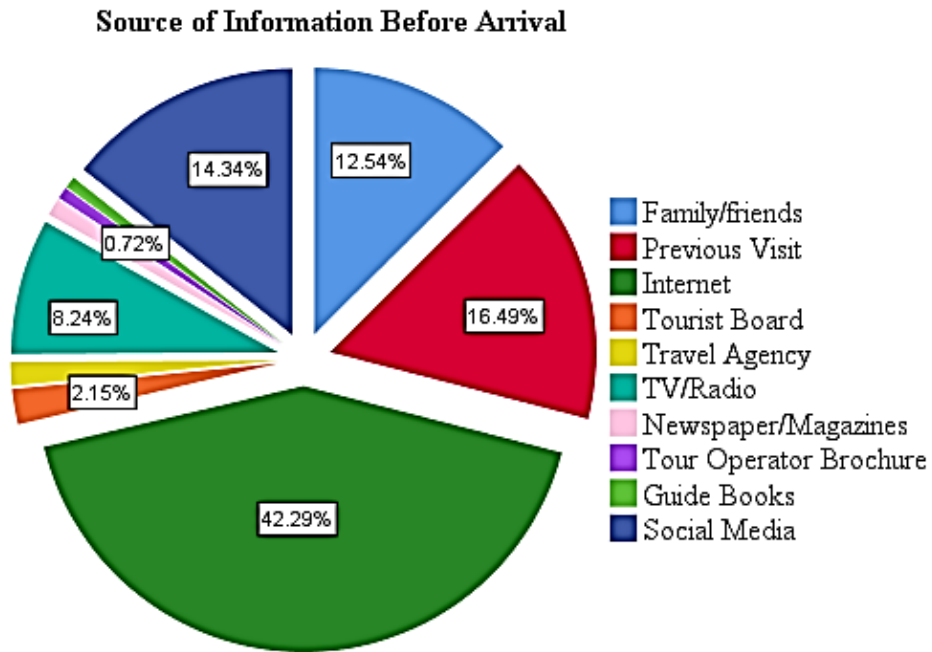


Figure 4.8 Information Sources before Arrival

Source: Research's Data (2021)

4.3.10 Main Information Sources after Arrival

The source of information were 18.93% got from family/friends, 15.36% from social media, 12.14% from a travel agency, 10.71% from TV/Radio, and 7.50% from internet sites that owed to enhanced communications from technological advancements within ICT devices like smartphones. The findings were consistent with Isa & Ramli (2014), who established destination consciousness, image, inspiration, and word-of-mouth (WOM) were a decisive avenue of content channeling, with an entire influencing impact on visitor paternity awareness.

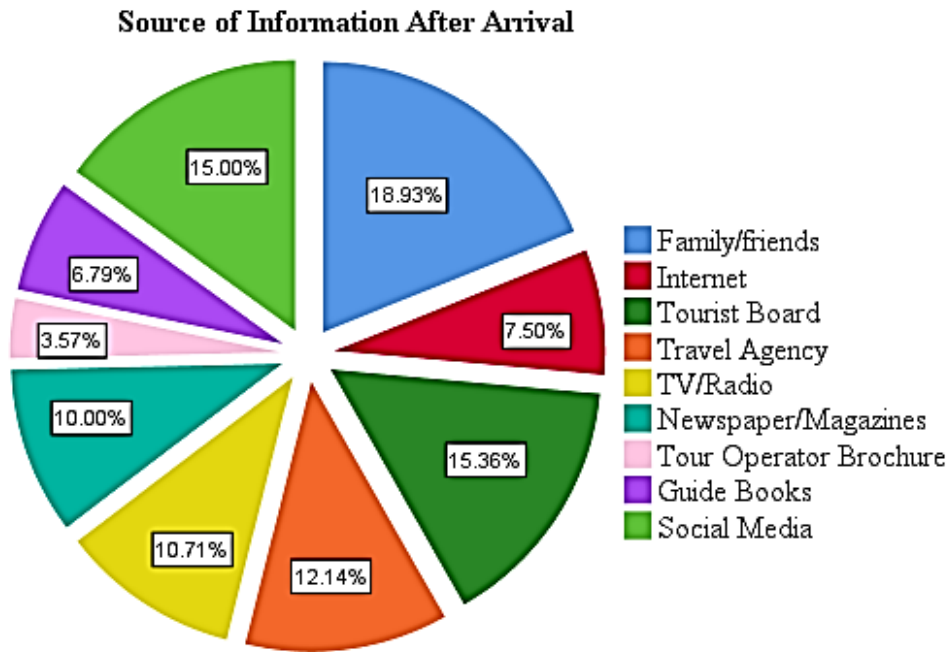


Figure 4.9 After Arrival Main Information Sources

Source: Research's Data (2021)

Other information sources included Magazine and Newspaper at 10.0%, Guidebooks at 3.57%, and tour operator brochures at 3.57%. The finding explained the possibility of using a combination of guidebooks, travel agencies, and newspapers or magazines being of significance in providing information about cultural resources within Mombasa County.

4.3.11 Primary Visiting Purpose

Figure 4.10 expressed majority (65%) of respondents were in destinations for holiday purposes, 41.23% visited cultural sites; 11.79% visited relatives/friends, 14.9% visited family/friends, 6.43% shopping, 3.57% came for business and sports, with a final 3.21% attending conferences.

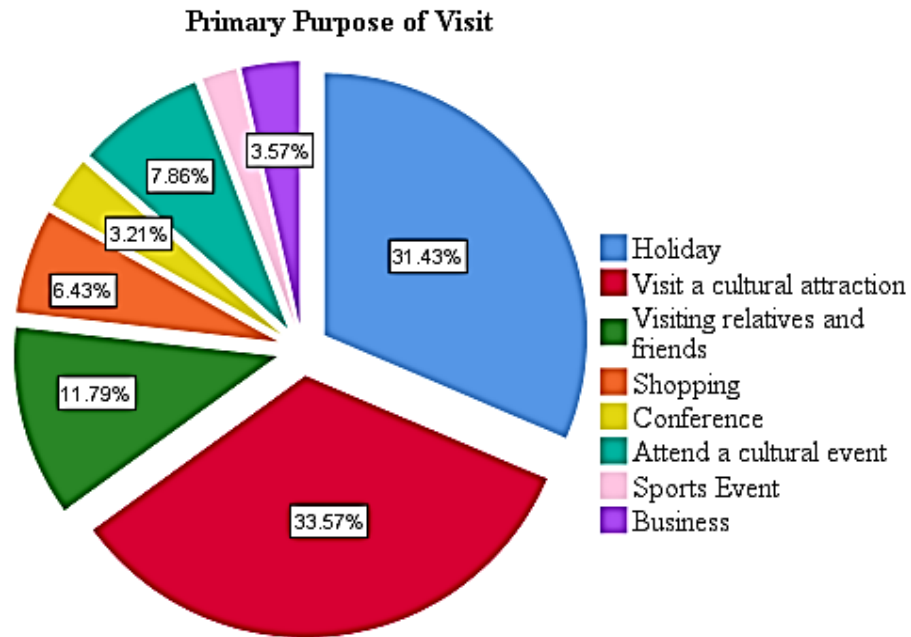


Figure 4.10 Primary Visiting Purpose

Source: Research's Data (2021)

4.3.12 Holiday Types

Figure 4.11 showed a majority (68.29%) of respondents purposed to conduct cultural products ranging from tourism holiday at 35.71%, sun/beach at 14.64%, ecotourism/creative/education at 9.29%, rural holiday at 8.93%, city trip at 8.57%, sports at 7.86% and finally, health/wellness at 5.71%.

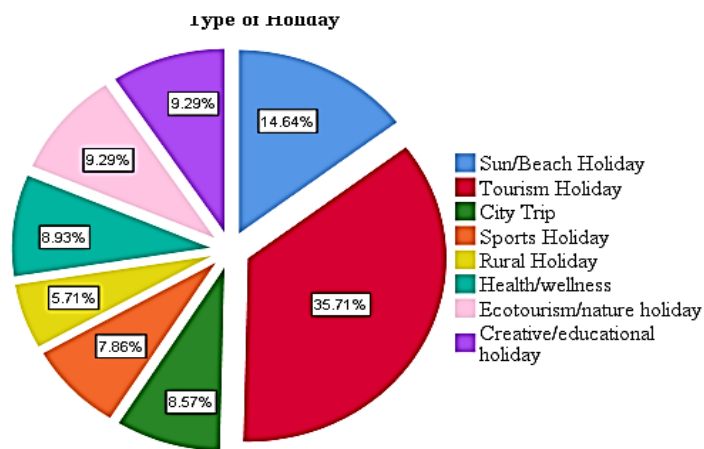


Figure 4.11 Holiday Types

Source: Research's Data (2021)

4.4 Consumer Diversity

4.4.1 Performing Arts Involved

The study purposed to establish performing arts tourists got involved upon visiting the cultural sites. Figure 4.12 established theatre at 23.12%, music at 18.21%, puppetry at 17.86%, acrobatics at 12.50%, cultural dance at 12.14%, opera at 10.71%, and poetry exhibitions at 5.36%.

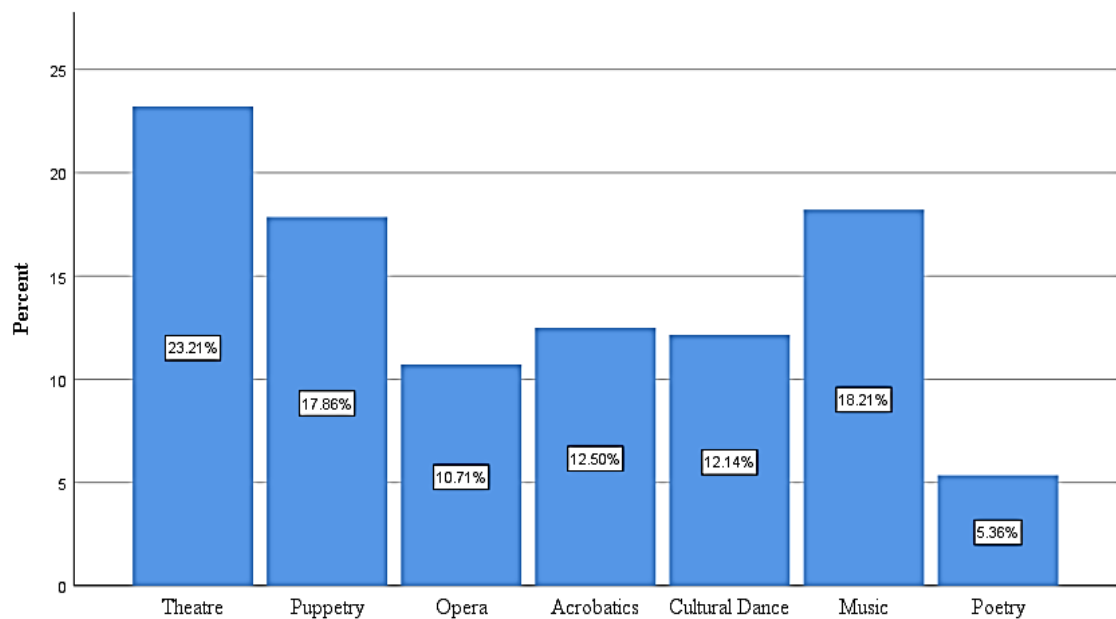


Figure 4.12 Performing Arts Categories

Source: Research's Data (2021)

4.4.2 Involvement in Festivals and Events

Figure 4.13, most (55.36%) of survey participants were cognizant of the events and festivals designated in Mombasa, namely, the Pwani Fashion Show at 17.50%, the Mombasa International Cultural Festival at 16.43%, Beach parties at 5.71%, and the Bikini Beach parties which reported similar outcomes with Fort Jesus Show being at 2.50%. The Fort Jesus show was internationally recognized by UNESCO's World

Heritage but did not correlate with the suggested image or brand status from the provided outcome in this study.

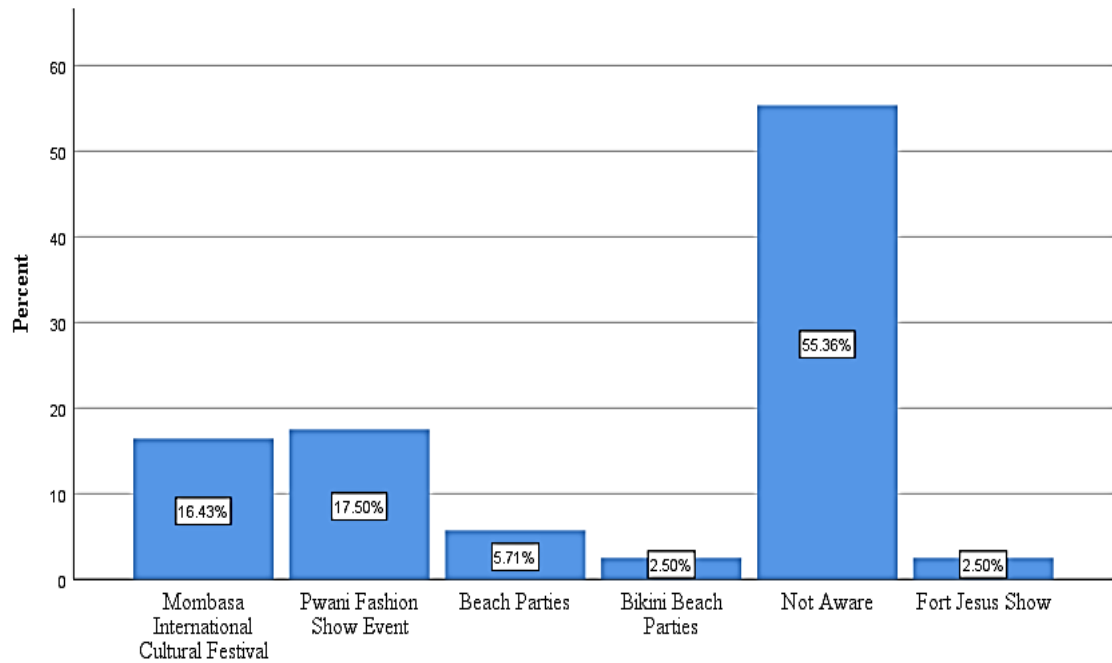


Figure 4.13 Festival and Events Activities

Source: Research's Data (2021)

4.4.3 Involved Heritage and Historical Activities

Figure 4.14 showed that 41.79% of respondents highly consume heritage sites products and services. Story-telling had 17.86%, Art exhibitions' galleries scored 12.50%, Kayas (Shrines) scored 10.36%, Fishing scored 9.29%, and Ornaments scored 8.21%.

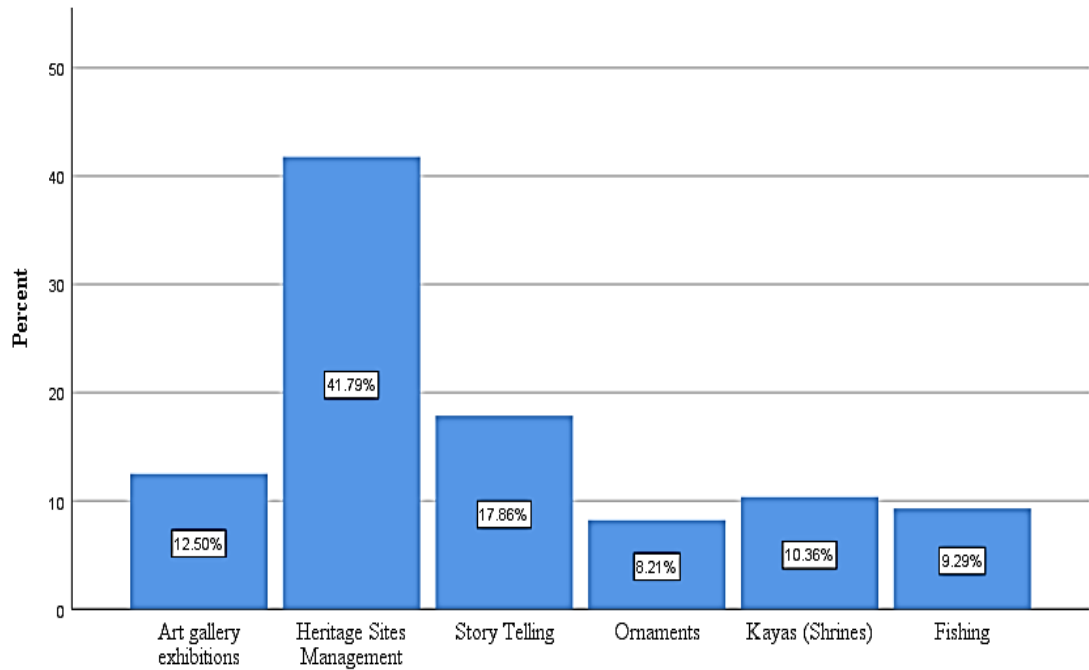


Figure 4.14 Heritage and Historical Activities

Source: Research's Data (2021)

4.4.4 Involved Creative and Audio-visual Activities

In the effort to find creative arts and audio-visuals' consumed by tourists visiting, Figure 4.15 explained that television scored 20.36% in terms of consumption, film music and engraving scored 15.36%, radio scored 15%, wearing scored 14.64%, sculpture scored 12.14%, and music scored 7.14%.

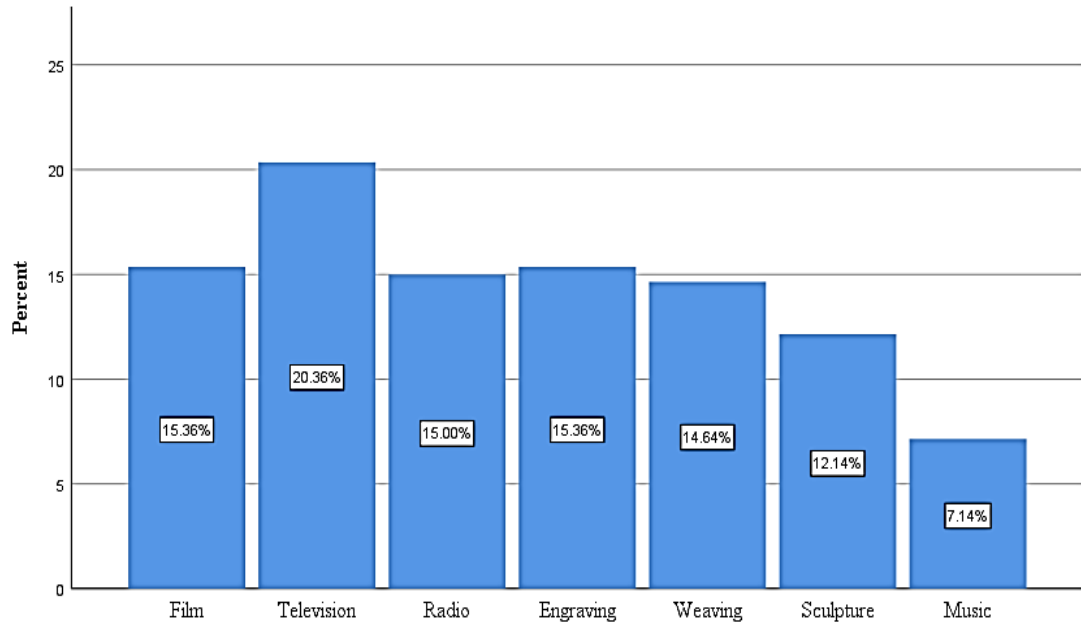


Figure 4.15 Creative and Audio-Visual Activities

Source: Research's Data (2021)

4.5 Descriptive statistics - Product Diversity

When determining tourism products' consumer diversity influencing Mombasa County's destination brand equity, the respondents responded to choosing their cultural products and overall rating of each brand equity's overall value. The 5-point likert scale was used and the outcomes were as according to Table 4.5.

Table 4.3 Diversification of Cultural Products

Indicators of Product Diversity	Strongly Agree	Agree	Somewhat Agree	Disagree	Strongly Disagree	Mean	SD	Remarks
	n %	n %	n %	n %	n %			
Performing Arts								
Mombasa Performing arts influence brand equity	97(34.6)	84(30.0)	62(22.1)	37(13.2)	0(0)	3.86	1.040	Agree
The Mombasa community is receptive to the performing arts.	19(6.8)	101(36.1)	90(32.1)	41(14.6)	29(10.4)	3.14	1.085	Somewhat Agree
The performance arts events have a considerable interest.	97(34.6)	84(30.0)	62(22.1)	37(13.2)	0(0)	3.86	1.040	Agree
The ideal of the performing arts has a huge effect on prospective brand equity.	100(35.7)	87(31.1)	61(21.8)	29(10.4)	3(1.1)	3.90	1.039	Agree
Festivals and Events								
Mombasa Culture's brand equity is its festivals and events.	145(51.8)	73(26.1)	62(22.1)	0(0)	0(0)	4.30	.809	Agree
The Mombasa community is receptive to festivals and events.	132(47.1)	60(21.4)	86(30.7)	1(0.4)	1(0.4)	4.15	.898	Agree
The festival and event activities have inspired a wave of enthusiasm.	157(56.1)	60(21.4)	27(9.6)	36(12.9)	0(0)	4.21	1.064	Agree
The ideal of the festivals and events has a huge effect on prospective brand equity.	62(22.1)	132(47.1)	73(26.1)	12(4.3)	1(0.4)	3.86	.818	Agree
Heritage and history								

Mombasa Culture's brand equity is it's the heritage and history.	171(61.1)	84(30.0)	25(8.9)	0(0)	0(0)	4.52	.655	Strongly Agree
The Mombasa community is receptive to heritage and history.	133(47.5)	73(26.1)	74(26.4)	0(0)	0(0)	4.21	.835	Agree
The ideal of the heritage and history has a huge effect on prospective brand	122(43.6)	122(43.6)	36(12.9)	0(0)	0(0)	4.31	.687	Agree
Creative and audio-visual Arts								
Mombasa Culture's brand equity is the creative and audio-visual arts.	130(46.4)	60(21.4)	42(15.0)	48(17.1)	0(0)	3.97	1.142	Agree
The Mombasa community is receptive to creative and audio-visual arts.	97(34.6)	120(42.9)	27(9.6)	36(12.9)	0(0)	3.99	.980	Agree
The ideal of the creative and audio-visual arts has a huge effect on prospective brand	97(34.6)	84(30.0)	61(21.8)	36(12.9)	2(0.7)	3.85	1.060	Agree
Visitors Experience								
The encounter has broadened my understanding	36(12.9)	24(8.6)	13(4.6)	180(64.3)	27(9.6)	2.51	1.179	Somewhat Agree
It was refreshing on holiday here	49(17.5)	24(8.6)	14(5.0)	142(50.7)	51(18.2)	2.56	1.356	Somewhat Agree
Variety of cultural attraction	36(12.9)	24(8.6)	0(0)	156(55.7)	64(22.4)	2.33	1.275	Disagree
Serene environment	60(21.4)	0(0)	15(5.4)	107(38.2)	98(35.0)	2.35	1.490	Disagree

Source: Research's Data (2021)

According to table 4.3, 34.6% (n=97) respondents believed that performing arts were a significant component of Mombasa's culture. It had a mean of 3.86 and a SD=1.040. There were 22.1% of (n=62) respondents who seemingly agreed that guests visiting Mombasa were receptive to performing arts, with Mean=3.14 and SD=1.085. The study found 64.6% of (n=181) respondents agreeing to there being more interest in performing arts services, and the statement was linked to Mean=3.86; SD=1.040. It was found that 64.6% of (n=181) respondents agreed to a lot of potential brand equity being linked to performing arts activities, and this got supported with Mean=3.86; SD=1.04.

On festivals and events, 77.5% of n=217 respondents agreed to festivals and events being Mombasa Culture's brand equity, with Mean=4.21; SD=1.064. It was also established that 68.6% of n=192 respondents agreed to festivals and events resonating with Mombasa Community at Mean=3.86; SD=0.818. 76.7% of n=215 respondents asserted to there being more interest in festivals and events, which got the support of Mean=4.30; SD=0.809. 68.5% of n=192 respondents agreed that more brand equity potential existed within festivals and events, and this had Mean=4.15; SD=0.898.

On heritage and history, 100% of n=280 respondents agreed to heritage and history being Mombasa Culture's brand equity, scoring a Mean of 4.52; SD of 0.655. 87.2% of n=244 respondents agreed to heritage and history resonating with Mombasa Communities, with Mean=4.31; SD=0.687. 73.6% of n=206 respondents agreed to more interests in heritage and history, with Mean=4.21; SD=0.835. 77.5% of n=217 respondents agreed to more potential brand equity towards heritage and history with Mean=3.99; SD=0.980.

The creative and audio-visual arts category revealed 77.5% of n=217 respondents agreed to creative and audio-visual arts being Mombasa Culture is the brand equity,

with Mean=3.97; SD=1.142. 64.6% of n=181 respondents agreed to perform arts resonating with the guests visiting Mombasa, Mean=3.99; SD=0.980. 64.6% of n=181 respondents asserted to more potential brand equity relating to performing arts that reported a Mean of 3.97; and SD of 1.142.

Overall visitors experience showed 68.9% of n=193 respondents somewhat agreeing to the experience of increasing knowledge on cultural resources at Mean=2.51; and SD=1.179. 73.9% of n=207 respondents seemingly consented that encounter in Mombasa were refreshing, which scored Mean=2.56; SD=1.356. 78.6% of n=220 respondents dissented with many exciting things being seen, with mean=2.33; and SD=1.275. Finally, 73.2% of n=205 respondents dissented with the atmosphere being serene at Mean=2.35; and SD=1.490.

4.6 Descriptive statistics - Extraneous Factors

The descriptive statistics aimed to find extraneous factors related to traveling motivations tied to the 'need for traveling' (Pull factors) and 'attraction towards traveling' (Push factors), which indicated weak links to Mombasa County, the cultural destination. On pull factors, the need to travel got influenced by website information which scored 73.6% of n=206 respondents who were motivated to travel, and this was also supported by Mean=4.24; and SD=1.141. 73.6% of n=206 respondents got attracted by promotional events n=159, Mean=3.58; SD=1.598. There was a low motivation for local people's culture, travel agency recommendation, destination attraction, safety/security, and destination image. A mean score below three was linked to the listed variables. Very lowly respondents rated as compared to other pull factors. In terms of interpreting, the five aspects required addressing accordingly. The counter-arguments were provided by Go *et al.*, (2015), who revealed that consumption

destination images played key roles in destination branding, which gave diverse motivation towards cultural products, with the desires for experience and consume them from positive information the sponsored events and website marketed, giving consumer content from various choices (Kozlenkova *et al.*, 2014; Sartori *et al.*, 2012) for better decision making (Sartori *et al.*, 2012).

On push factors revealing attraction towards traveling to the destination, Figure 4.4 revealed an attraction to destination resulted from tour operators as per (72.1% of n=202 respondents at Mean=3.86, and SD=1.341. 55.4% of n=155 respondents were endeared by promotional activities, with Mean=3.67; SD=1.339. 69.6% of n=195 respondents agreed, the holiday pricing attracted them to travel, Mean=2.36; SD=1.326. 67.5% of n=189 respondents dissented with the quality of the destination being as to standard expectations at Mean=2.47; and SD=1.391. 85% of n=238 respondents were attracted by affordability of the vacation packages, at Mean=2.36; and SD=1.326. 14.3% of 280 respondents disagreed with being attracted by previous travel experience at Mean=1.80, SD=1.376.

Table 4.4 Extraneous Factors

Extraneous Factors	Strongly Agree	Agree	Somewhat Agree	Disagree	Strongly Disagree	Mean	SD	Remarks
	n %	n %	n %	n %	n %			
Pull Factors								
Perceived image of the destination	89(31.8)	98(35.0)	29(10.4)	0(0)	64(22.9)	2.47	1.505	Disagree
Recommendable travel agency	67(23.9)	131(46.8)	3(1.1)	0(0)	79(28.2)	2.62	1.554	Somewhat Agree
Secure and safe	126(45.0)	73(26.1)	4(1.4)	24(8.6)	53(18.9)	2.30	1.558	Disagree
Attractiveness of the regional hub	120(42.9)	73(26.1)	2(0.7)	0(0)	85(30.4)	2.49	1.714	Disagree
Informative web content	2(0.7)	36(12.9)	36(12.9)	24(8.6)	182(65.0)	4.24	1.141	Agree
Diversity of the local people	61(21.8)	24(8.6)	52(18.6)	36(12.9)	107(38.2)	3.37	1.576	Somewhat Agree
Cultural enhanced activities	54(19.3)	24(8.6)	42(15.0)	24(8.6)	135(48.2)	3.58	1.598	Agree
Push Factors								
Tour Guide referral	15(5.4)	60(21.4)	3(1.1)	73(26.1)	129(46.1)	3.86	1.341	Agree
Promotional visits/products	13(4.6)	61(21.8)	51(18.2)	36(12.9)	119(42.5)	3.67	1.339	Agree
Holiday cost	75(26.8)	120(42.9)	39(13.9)	0(0)	46(16.4)	2.36	1.326	Somewhat Agree
Quality of service	73(26.1)	122(43.6)	7(2.5)	36(12.9)	42(15.0)	2.47	1.391	Disagree
Experience from previous travel	177(63.2)	61(21.8)	2(0.7)	0(0)	40(14.3)	1.80	1.376	Strongly Disagree

Source: Research's Data (2021)

Extraneous factors were found to have a significant effect on destination features and entitlements accrued to stakeholders. On image building, Saraniemi (2011) emphasized the important point that both active and passive variables within the destination generated and co-created the destination's brands. Though individual attributes influenced tourists' preferences to visit certain sites and places, destination attractiveness had a critical role in increasing brand competitiveness on the demand side (Ndubi, 2019). The competitive factors stem from a supply-side in order to provide tourism attractions (Mutinda, 2013).

4.7 Brand Equity

4.7.1 Perceptions of Destination Brand Equity

Respondents' perception on destination brand equity is expressed descriptively using the 5-point Rating Scale, as shown in Table 4.5.

Regarding on association of Mombasa County as a destination brand on cultural diversity, significant proportion, 68.9% of n=193 respondents, agreed they would prefer traveling to Mombasa despite another destination having the same features, with supported Mean=3.63; SD=1.212. 51.8% of n=145 respondents asserted they it was smarter to travel to Mombasa compared to other destination, with Mean=3.11; SD=1.451. Moreover, a significant proportion 91.1% (n=255) disagreed that it was sensible to travel to Mombasa as a cultural destination as compared to other similar destination, with a Mean=2.00; SD=1.037. Guests' associations with Mombasa County were conclusively demonstrated to have an influence on destination brand equity. Most guests linked with Mombasa's brand equity acme of cultural diversity, pertaining to the brand associations.

Regarding awareness of Mombasa County as a destination brand of cultural diverse, the majority, of 78.9% (n=221) respondents, agreed to characteristics of destination coming to mind quickly, at Mean=3.38, and SD=0.958. It was also established that 78.9% of n=221 respondents acknowledged the destination invariably arose to consciousness anytime respondents thought of a vacation, at the Mean=4.04; SD=0.563. 86.1% of n=241 respondents asserted the destinations they were in were very famous and well known, with Mean=3.84; and SD=0.828. 80% of n=224 respondents expressed they had observed many advertisements and destination promotions, supported by Mean=3.38; and SD=0.958. Mombasa as a destination's brand equity was influenced by cultural diversity awareness.

The outcomes on cognizance showed most guests being convinced of destinations prospective and cultural diversity pivot brand, which aligned with Kenya's diversity of cultures report and UNESCO's report of 2016. Awareness about the destination's features enhanced the brand equity. As influencers of purchasing intentions, Hindley & Font (2018), found a multifaceted inter-relationship between incentives and consumer values.

The brand equity of the location was strengthened through increased awareness of the place's features. Motivations and consumer values were found to have a dynamic interplay as determinants of purchasing intentions (Hindley & Font, 2018). Understanding cultural products within the destination was through consumers choosing a variety of services/goods to enable managers of the destination to re-orient cultural resources diversification towards influencing destination choosing to their needs.

Table 4.5 Brand Equity Measure

Statement	Strongly Disagree	Disagree	Somewhat Agree	Agree	Strongly Agree	Mean	SD	Remarks
	n %	n %	n %	n %	n %			
Brand Association								
Preference of Mombasa as a destination over other similar destinations	26(9.3)	30(10.7)	31(11.1)	129(46.1)	64(22.9)	3.63	1.212	Agree
Smarter to travel in Mombasa compared to other destinations	66(23.6)	32(11.4)	37(13.2)	95(33.9)	50(17.9)	3.11	1.451	Agree
Sensible travel destination compared to other similar destinations	75(26.8)	180(64.3)	0(0)	0(0)	25(8.9)	2.00	1.037	Disagree
Brand Awareness								
Memorable destination	0(0)	59(21.1)	0(0)	211(75.4)	10(3.6)	3.61	.856	Agree
Knowledgeable about the destination of its cultural variety	0(0)	0(0)	39(13.9)	191(68.2)	50(17.9)	4.04	.563	Agree
Recognizable	1(0.4)	30(10.7)	25(8.9)	180(64.3)	44(15.7)	3.84	.828	Agree
Promoted and marketed destination	0(0)	81(28.9)	25(8.9)	160(57.1)	14(5.0)	3.38	.958	Agree
Brand Image								
Attractive serene environment	41(14.6)	0(0)	49(17.5)	187(66.8)	3(1.1)	3.40	1.069	Agree
Easy access and identification of cultural resources	41(14.6)	0(0)	49(17.5)	187(66.8)	3(1.1)	3.40	1.069	Agree
Welcoming and friendly residents	0(0)	0(0)	11(3.9)	163(58.2)	106(37.9)	4.34	.551	Agree
Affordable destination	0(0)	0(0)	11(3.9)	165(58.9)	104(37.1)	4.33	.549	Agree
Well-known from colleagues	0(0)	0(0)	61(21.8)	197(70.4)	22(7.9)	3.86	.527	Agree
Brand Quality								
Modern and technological facilities and services	80(28.6)	40(4.6)	13(4.6)	99(35.4)	48(17.1)	2.98	1.527	Somewhat

									Agree
Safe and secure	0(0)	0(0)	26(9.3)	198(70.7)	56(20.0)	4.11	.531		Agree
Standard infrastructure and well maintained	0(0)	0(0)	119(42.5)	147(52.5)	14(5.0)	3.63	.579		Agree
Attractive accommodation facilities and aesthetical	0(0)	40(14.3)	227(81.1)	0(0)	13(4.6)	2.95	.572		Somewhat Agree
Worth of travel	0(0)	0(0)	93(33.2)	141(50.4)	46(16.4)	3.83	.686		Agree
Brand Loyalty									
Intention to visit again	0(0)	0(0)	65(23.2)	119(42.5)	96(34.3)	4.11	.752		Agree
Primary choice of destination	0(0)	0(0)	2(0.7)	140(50.0)	138(49.3)	4.49	.515		Agree
Beneficial as compared to other similar destinations	0(0)	0(0)	43(15.4)	107(38.2)	130(46.4)	4.31	.723		Agree
Refer friends/family	0(0)	0(0)	57(20.4)	135(48.2)	88(31.4)	4.11	.712		Agree

Source: Research's Data (2021)

With a mean of $M=3.40$, $SD=1.069$, the significant proportion attested that the destination was attractive and historic, 67.9%, $n=190$. It is easy to access the region and identify the cultural resources, 67.9%, $n=190$, with, with a mean of $M=3.40$, $SD=1.069$. 78.3 percent of $n=219$ respondents said residents in the destination visited are friendly and welcoming, with a mean of $M=3.86$ and $SD=0.527$. 96.1% of $n=269$ respondents asserted the destination being affordably, at $Mean=3.40$; and $SD=1.069$. 67.9% of $n=190$ respondents revealed the destination being well regarded by friends, at $Mean=4.33$, $SD=0.549$.

The research results denoted that image plays an essential role towards brand of a destination and influenced regional brand equity. Descriptive findings from guests' image perspective played vital roles in branding. The results concurred with (Gartner & Ruzzier, 2011), who investigated two competing European destination brands, namely Slovenia versus Austria, from a culturally heterogeneous tourist market perspective, and Germany versus Croatia, from the perspective of image destination, played in destination choice.

Regarding brand quality, the survey indicated a majority of respondents, or 95.4% of $n=267$, had dissent views that they somewhat agreed to services being modern, with technological relevance, which got the support of $Mean=2.95$; and $SD=0.572$. 57.5% of $n=161$ respondents agreed to personal safety in services at $Mean=3.63$, $SD=0.579$. 66.8% of $n=187$ respondents agreed to well-designed infrastructure with high standards, at $Mean=3.83$; $SD=0.686$. 37.8% of $n=133$ were somewhat agreeing that accommodation facilities appealed as being in good condition, at $Mean=2.98$; $SD=1.527$. 90.7% of $n=254$ respondents agreed to get more money's worth the services provided, at $Mean=4.11$; $SD=0.531$. This indicated that quality had an outstanding contribution to Mombasa County's brand equity.

The findings indicated that guests' in Mombasa County viewed it as a great quality contributor to brand equity (Hsu *et al.*, 2012; Maingi, 2014; Ndubi, 2019) caused by incorporated quality functions deployed with robust brand equity model being applied to cultural resource facilities.

Brand loyalty perceptions gained a high mean above 4, i.e., future intention to visit destination had Mean=4.11; SD=0.752. This was supported by 76.8% of n=215 respondents asserting the statement. 99.3% of n=278 respondents consented to the destination being the primary choice of visit, at Mean=4.49; and SD=0.515. 84.6% of n=237 respondents agreed to Mombasa being a destination providing more benefits than others, with a Mean=4.31 and SD=0.723. Lastly, 79.6% of n=223 respondents at Mean=4.11; and SD=0.712 stated they would refer the destination to family/friends.

Brand loyalty was found to be important in the consumption of cultural products, influencing the region's brand equity. The study revealed that guests are devoted to Mombasa as a destination. This was corroborated by Myagmarsuren & Chen, 2011; and Ndubi 2019, who found that destination brand equity was influenced by brand loyalty.

4.7.2 Correlation on Brand Equity

This (Table 4.6) shows the Pearson correlation coefficient results between guests' perception on indicators of brand equity and their influence on their destination choice.

Table 4.6 Correlation on Destination Brand Equity

		Brand Association	Brand Awareness	Brand Image	Brand Quality	Brand Loyalty	Cultural Diversity	Destination Brand Equity
Brand Association	Pearson Correlation	1	.662**	.724**	.705**	.833**	.782**	.951**
	Sig. (2-tailed)		.000	.000	.000	.006	.000	.000
	N	280	280	280	280	280	280	280
Brand Awareness	Pearson Correlation	.662**	1	.608**	.581**	.791**	.782**	.802**
	Sig. (2-tailed)	.000		.000	.000	.000	.000	.000
	N	280	280	280	280	280	280	280
Brand Image	Pearson Correlation	.724**	.608**	1	.694**	.880**	.698**	.796**
	Sig. (2-tailed)	.000	.000		.000	.000	.000	.000
	N	280	280	280	280	280	280	280
Brand Quality	Pearson Correlation	.705**	.581**	.694**	1	.772**	.579**	.868**
	Sig. (2-tailed)	.000	.000	.000		.000	.000	.000
	N	280	280	280	280	280	280	280
Brand Loyalty	Pearson Correlation	.833**	.791**	.880**	.772**	1	.626**	.729**
	Sig. (2-tailed)	.000	.000	.000	.000		.000	.000
	N	280	280	280	280	280	280	280
Cultural Diversity	Pearson Correlation	.782**	.782**	.698**	.579**	.626**	1	.721**
	Sig. (2-tailed)	.000	.000	.000	.000	.000		.000
	N	280	280	280	280	280	280	280
Destination Brand Equity	Pearson Correlation	.951**	.802**	.796**	.868**	.729**	.721**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	
	N	280	280	280	280	280	280	280

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

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

Source: Research's Data (2021)

Cultural diversity significantly positively correlated significantly with destination brand equity at $r=0.721$; $p<0.000$. This implied that consuming cultural resources

increased with increasing destination brand equity. The $r=0.721$ showed 0.5198 shared between destination brand equity and cultural diversity. This meant cultural diversity predicted 52% of variance scoring on destination brand equity.

4.8 Stirling Model Outcome

The study focused on testing correlations among elements that establish cultural resource diversity, with findings displayed in Table 4.7. 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 integrating of indicators of cultural resources 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 4.7 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	

Source: Research's Data (2021)

4.9 Tourism Resource Evaluation

The analysis related to ranking score is graded as the total percentage of sub-elements. The sub-elements comprised ambiance and setting; well-known historical, social, aesthetic values; whether resource education centers and variation of resource attribute. The study results pointed out in Table 4.8 showed Fort Jesus had 97% widely known primary resource. Mombasa Old Town had 58% compliments. Mombasa Marine National Park as a primary resource had 85%. The Jomo Kenyatta Public Beach (Pirates) had 89%. The Old Watchtowers had 65%. The Mbaraki Pillar had 70%. The Uhuru Gardens had 77%. The Jomvu Swahili Village Expedition had 65%. The Nguuni Bird Sanctuary had 67%. The Mangroove Forest Trail had 70%. Tourism resources supported the findings. Complimentary tourism resources like Mbaraki War Cemetry had 56%. Bombululu Workshop and Cultural center had 52%. The Tudor Water Sports had 58%. The complimentary centers were noted to be diverse and heritage resources with a significant number of people unaware of their presence.

Table 4.8 Tourism Resource Evaluation of Cultural Diversity

No.	Tourism Resource	Percentage	Rank
1.	Bombolulu Workshops and Cultural Center	52	Complimentary
2.	Mbaraki War Cemetery	56	Complimentary
3.	Mombasa Old Town	58	Complimentary
4.	Tudor Water Sports	58	Complimentary
5.	Fort Jesus	97	Primary
6.	Jomo Kenyatta Public Beach	89	Primary
7.	Mombasa Marine National Park	85	Primary
8.	Jomvu Swahili Village Expedition	65	Supporting
9.	Mangrove Forest Trail	70	Supporting
10.	Mbaraki Pillar	70	Supporting
11.	Nguuni Bird Sanctuary	67	Supporting
12.	Old Watch Towers	65	Supporting
13.	Uhuru Gardens	77	Supporting

Source: Research's Data (2021)

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1 Introduction

The study results were derived from two major primary data sources: a filled resource evaluation checklist and a questionnaire. Where, guests visiting cultural heritage centers completed the questionnaires, while the resource checklist was filled by research assistants who were trained and the research investigator. Out of the 66 tourism resource centers, the study managed to cover 13(19.7%) of the target population as listed in the National Museums of Kenya. The population targeted was 350 guests randomly selected, and 280 respondents were analyzed, thereby forming the response rate. The study discussion is in alignment of the objectives sought in determining the influencing role of cultural diversity in destination brand equity.

5.2 Objective

5.2.1 Role of Producer Diversity on destination brand equity

To determine producer diversity roles underlying Mombasa's destination brand equity, Spearman rank-order and Pearson correlations were analyzed. This was to evaluate 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.

Analysis of tourism resources based on ranking grades totaled sub-elements revealed Fort Jesus had 97% widely known primary resource. Complimentary resource of Mombasa Old Town had 58%. Mombasa Marine National Park as a primary resource had 85%. The Jomo Kenyatta Public Beach (Pirates) had 89%. This result related to UNESCO stating Fort Jesus as a considered primary resource and supporting tourism resource for Mombasa County cultural tourism (UNESCO World Heritage Centre, 2021). This enhanced awareness and promoted producer diversity.

5.2.2 Role of Consumer Diversity on destination brand equity

Secondly, by examining consumer diversity's roles influencing Mombasa's destination brand equity, correlation coefficient testing showed a significant positive relationship between consumer diversity and destination brand equity at $r=0.721$ and $p=0.000$. Cultural product/resource consumption was measured by guest activities anticipated and engaged visiting of Mombasa as the destination center. Consumer diversity's significant role influenced Mombasa as the destination brand equity with validation of cultural resources. This indicated destination power was immensely contributed to by consumption rates of cultural services/products. A correlation coefficient scored $r=0.721$, at a $r^2 = 0.5198$, the mutual variance of consumer diversity and destination brand equity. This meant consumer diversity predicted 52% of variances in destination brand equity.

5.2.3 Extraneous Factors on destination brand equity

Finally, by investigating the roles that extraneous factors influenced Mombasa's destination brand equity, extraneous factors entailed pull factors, e.g., motivation/need for travel, and push factors, e.g., attraction to travel. On pull factors, guests got attracted by information on websites that were 56.8%, low of morale resulting from insecurity fear towards the destination image and destination attractiveness. Moreover, the push factors of attractiveness towards the destination were contributed by a tour operator at 55.4%, and holiday cost at 83.6%, which were inconsiderate than previous travel experience which showed non-correlation for destination brand equity.

CHAPTER SIX

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

6.1 Summary

In summary, collected data was analyzed based on the objectives and research questions proposed in the study. The purpose was to determine cultural diversity roles influencing Mombasa County's destination brand equity. The study's independent variables were producer diversity, consumer diversity, extraneous factors, while the dependent variables were destination brand equity. The study found producer diversity's role was significant to destination brand equity, and cultural resource tourists complimented product diversity. Previous travel experience influenced decisions towards consuming products. Provision of information increased awareness towards guests making informed decisions. Security was paramount, and destination image was a pull and push factor respectively.

6.2 Conclusion

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, as well as intense competition from a variety of 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.

6.2.1 Role of Producer Diversity on destination brand equity

- Producer diversity required developing unique brands to stand out on the market for consumers. This foundation element shaped cultural diversity within the

destination. Producer diversity required public-private-partnership adoptions to promote in-market representation using adverts, media, and trade fairs.

- Producer diversity positively influenced destination brand equity. Here, brand equity entailed brand awareness, loyalty to the brand, association, and image portrayed to promote quality—the indicative collaboration towards destination managers, Government, and stakeholders aligned with shaping the destination.

6.2.2 Role of Consumer Diversity on destination brand equity

- Brand association resulted from awareness, quality, loyalty, and image of the destination. A significantly positive relationship was reported, and consumer diversity contributed to the Mombasa destination's brand equity. Consumer diversity played a significant role in fostering Mombasa's brand equity by being a validation instrument to the cultural resources. Thus, creating tranquility was imperatively focused on cultural products' / services' suppliers' and consumers' perception of destination offerings. This promoted a competitive advantage within the cultural diversity destination centre.
- The consumption of various cultural products in Mombasa County served as indicators of the sector's social and economic needs to scale global standards. This informative identification greyed the areas according to needs redressing to be promoted.

6.2.3 Extraneous factors on destination brand equity

Irrespective rich cultural resources at the destination attracted and motivated the travels influencing consumption of cultural products. The factors were either internally/externally according to guests.

- Information provided through cultural resource websites had a significant relationship with destination brand equity. Guests researched the cultural resource caused by being attracted, thus planning to consume the product in advance (prior to arrival). Cultural resource centers' needs were utilized based on social media tools selling destination products.
- With the provision of cultural products, unique targeted market segments adopted the approaches; therefore, the need for destination designing, packaging, and promoting cultural resources varieties was observed.
- The underlying fact pulling guests from visiting destinations was insecurity. Therefore, collaboration between Mombasa County Government and the National Government was to be stepped up towards ensuring guests felt secured when visiting preferred cultural facilities.
- The price-limited cultural product consumption and post-travel experiences challenged the destination. Cultural centers should improvise incentives for guests repeating consumption of and referrals to visit the destinations. The destination centers should also have a vast communication policy towards target market segments and adopt price leadership, image distribution, character, and communication using information technology.
- Enhancing cultural resource centers to appear online is required for brand differentiation and promotion of product brand value to the market. Further research on social networking tools should concentrate on electronic word-of-mouth or peer-to-peer communication.
- Communicating catchy local loglines should give insight to guests showing the values gained. This aims at destination image need to be placed in the minds, hence

attraction. Guests should positively perceive from initial contact to holiday promotion, which leads to repeat referrals.

6.3 Recommendations for Policy/Practice

- i. There is a need to design policies for cultural resources growth and development, supporting and complementing tourism transition to accredited UNESCO standards. This looks at consideration and designs aligned with priority number 5 of the Africa Union's 2063 Agenda for African cultural renaissance at its pinnacle.
- ii. The Mombasa County Government and the Ministry of Tourism sell brand images, access relevant data to interested parties, and promote cultural tourism. Recently the approach bore results with buses spotted tag "Magical Kenya" that resulted in Athletics events. The same energy is needed to promote cultural tourism facilities listed in the National Museums of Kenya reports that assure guests make decisions based on available information.
- iii. The Mombasa County Government and the KTB must elaborate communication channels and social networking tools to inform chat-bot implementation, which uses Artificial intelligence for guests to interact and answer their queries.
- iv. Cultural resources integration towards segment/product and marketing of packages can be implemented to make various cultural resources in the sector reduce holiday costs and attract guests.
- v. Domestic tourism hoping to revive the tourism sector should conduct international flights after COVID-19 fear has lowered. Thus, rebranding domestic tourism and consumption of cultural resources like the *#BuyKenyaBuildKenya* brand.

- vi. The County should focus on electronic word-of-mouth by building a website and hosting diverse cultural products. This can be used to target recommendations from family and friends, as well as online visitors. It can also analyze traffic flow and socio-demographic information on destinations seekers, allowing for more tailored marketing.
- vii. Destination brands should be developed through collaboration among travel guide operators, destination managers, the Kenya Tourism Board (KTB), and opinion shapers.
- viii. To make the African Union Agenda 2063 a reality, Governments (Local and National) must promote individuals and organizations' involved in cultural tourism.

6.4 Recommendations for Further Research

- i. There is a need to research how the roles of tour operators and destination managers among relevant stakeholders influence destination brand equity.
- ii. There should be more research on travel experience as an influencing factor towards destination referral.
- iii. A longitudinal study is needed on influences of cultural resources towards domestic tourism's post-COVID-19.
- iv. There is a need to study social media/networking's roles in promoting destination brand equity.
- v. The study recommends the factors influencing AI (Artificial Intelligence) adoption in promoting destination brand equity.

6.5 Contribution to Knowledge

Stirling model is a measure of Balance, disparity and variety. The Independent variable of cultural diversity indicators in this study included Consumer diversity, Producer and Product diversity. The extraneous factor was a measure of the influence of pull and push factors that are indirectly related to the cultural resource. Stirling's model result, which depicts Mombasa as an ideal cultural destination, incorporates balance and diversity. When undertaking comparable research, this result can be cross-checked with additional destinations. Hence, contributing to a model that influences destination brand equity. The study acknowledged the role of domestic tourists in anchoring national under international tourism tariffs.

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APPENDICES

APPENDIX I: CONSENT FORM

I am Lawrence Mukoyani Mafuta, an MSc student at the Department of Hospitality and Tourism Management. I am conducting research on the role of cultural diversity in influencing destination brand equity in Mombasa County, Kenya.

The respondent is entitled to the following:

- Right to retract
- Right to decline or accept

What if you decide to take part in this study?

You will be engaged for approximately ten minutes and will discuss matters at your discretion.

Confidentiality

Data will be accessed by Research assistants and Principal Investigator only. You may append your signature or assent verbally on the willingness to participate

Thank you.

APPENDIX II: QUESTIONNAIRE FOR CONSUMERS OF CULTURAL PRODUCTS

No..... **Date:**

Name of Cultural Resource.....

INSTRUCTIONS:

- i. The name of the respondents is not essential.
- ii. The information obtained will be treated with the utmost confidentiality.
- iii. Honesty and cooperation will be highly appreciated.
 - a. Put a tick in the box.
 - b. Fill in the blank spaces provided where necessary.

SECTION A: SOCIO-DEMOGRAPHIC FACTORS

1. Where are you currently residing?

Local County

Abroad (Country specify)

Other County (Specify)

2. How old would you be on your upcoming birthday.....? Years old.

3. What is your top educational attainment?

Masters or Doctoral degree

Bachelor degree

Vocational training

Secondary School

Primary School

4. Which of the below classifications most accurately represents your present state of employment?

Unemployed

Student

Retired

Housewife/man or career

Self-employed

Employee

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

- DMO
- Tour Operator
- Civil Servant
- Service and sales personnel
- Informal Employment
- Business (Self-Employed)

6. **What is your family's yearly cumulative income? Ksh**

7. **How did you plan for your trip's travel and/or accommodation?**

- Nothing booked in advance
- All-inclusive packages
- Travel and accommodation booked separately

8. **Did you make a travel or accommodation reservation?**

- Book directly (by phone, fax, or email)
- Book in person at a travel agency
- Book via the internet

9. **What sources of information did you consult prior to your arrival in this area?**

- Travel Agency
- Guide books
- Social Media
- Tour Operator brochure
- Family/friends
- Internet
- Previous Visit
- Tourist board
- Newspaper/Magazines
- TV/Radio

10. **Which sources of information did you consult after traveling to this area?**

- Travel Agency
- Guide books
- Social Media
- Tour Operator brochure
- Family/friends
- Internet
- Previous Visit
- Tourist board
- Newspaper/Magazines
- TV/Radio

11. **What is your main objective for this trip?**

- Shopping
- Business
- Attend a cultural event
- Holiday
- Visit a cultural attraction
- Visiting relatives and friends
- Sports event
- Conference

12. If you're on vacation, what kind of vacation are you taking?

- | | |
|--|---|
| <input type="checkbox"/> Sports holiday | <input type="checkbox"/> Creative/educational holiday |
| <input type="checkbox"/> Health/wellness | <input type="checkbox"/> Tourism holiday |
| <input type="checkbox"/> Ecotourism/nature holiday | <input type="checkbox"/> Rural holiday |
| <input type="checkbox"/> Sun/Beach holiday | <input type="checkbox"/> City trip |

SECTION B: CONSUMER DIVERSITY

13. Indicate the performing arts activities in which you intend to participate.

- | | |
|---|-----------------------------------|
| <input type="checkbox"/> Acrobatics | <input type="checkbox"/> Opera |
| <input type="checkbox"/> Music | <input type="checkbox"/> Poetry |
| <input type="checkbox"/> Cultural Dance | <input type="checkbox"/> Puppetry |
| <input type="checkbox"/> Theatre | <input type="checkbox"/> |

Others (Specify)

14. Are you currently participating in or planning to become involved in any of the following festivals and events?

- | | |
|--|---|
| <input type="checkbox"/> Beach Parties | <input type="checkbox"/> Bikini Beach Parties |
| <input type="checkbox"/> Mombasa International Cultural Festival | <input type="checkbox"/> Not aware |
| <input type="checkbox"/> Others (Specify) | |

15. Are you currently participating in or planning to become involved in any of the following historical and heritage activities?

- | | |
|--|--|
| <input type="checkbox"/> Fishing | <input type="checkbox"/> Story Telling |
| <input type="checkbox"/> Kayas (Shrines) | <input type="checkbox"/> Heritage Sites Management |
| <input type="checkbox"/> Ornaments | <input type="checkbox"/> Art gallery exhibitions |
| <input type="checkbox"/> Other (Specify) | |

16. Are you currently participating in or planning to become involved in any of the following audio-visual and creative activities?

- | | |
|------------------------------------|-------------------------------------|
| <input type="checkbox"/> Sculpture | <input type="checkbox"/> Engraving |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Film |
| <input type="checkbox"/> Music | <input type="checkbox"/> Television |
| <input type="checkbox"/> Weaving | |

SECTION C: PRODUCT DIVERSITY

Kindly mark your level of agreement with the following statements regarding the activities highlighted above. Please complete the box with the appropriate number from the scale below.

17. Performing Arts

Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

	1	2	3	4	5
There is a lot of potential brand equity in the performing arts activities					
There is a lot of interest in the performing arts services in Mombasa.					
Performing Arts resonate with the Mombasa Community.					
Performing Arts are the Brand Equity of Mombasa Culture.					

18. Festivals and Events

Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

	1	2	3	4	5
There is a lot of potential brand equity in the festival and events activities.					
There is much interest in the festivals and events in Mombasa.					
Festivals and events resonate with the Mombasa Community.					
Festivals and Events are the Brand Equity of Mombasa Culture.					

19. History and Heritage

Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

	5	4	3	2	1

There is a lot of potential Brand equity in History and Heritage activities.					
History and Heritage resonate with the Mombasa Community.					
There is much interest in the History and Heritage in Mombasa.					

20. Audio-Visual and Creative Arts

Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

	5	4	3	2	1
There is a lot of potential brand equity in the Creative and Audio Visual arts activities.					
There is much interest in the Creative and Audio Visual arts in Mombasa.					
Creative and Audio Visual arts resonate with the Mombasa Community.					
Creative and Audio Visual arts are the Brand Equity of Mombasa Culture.					

21. To what extent do you agree or disagree with the following statements?

Please tick the most appropriate. Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

	1	2	3	4	5
This experience has increased my knowledge					
It was very relaxing being here.					
There are lots of exciting things to see.					
I like the atmosphere of this place					

SECTION D: EXTRANEIOUS FACTORS

22. Which of these pull factors influenced your choice of destination. Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

Indicator	1	2	3	4	5
Culture of the local people					
Sponsored events					
Information on the website					
Safety and security					
Destination attractions					
Destination image					
Travel agency recommendation					

Other Factors:

23. Which of these pull factors influenced your choice of destination. Where; 1 = strongly agree 2 = agree 3 = somewhat agree 4 = disagree 5 = strongly disagree.

Indicator	1	2	3	4	5
Previous travel experience					
Cost of Holiday					
Service quality					
Promotion					
Reference from a tour operator					

SECTION E: PERCEIVED BRAND EQUITY

24. How would you evaluate the overall statement about Mombasa as a culturally diverse destination brand? Where 1 denotes Strong Disagreement, 2 denotes Disagreement, 3 denotes Somewhat Disagreement, 4 denotes Agreement, and 5 denotes Strong Agreement.

Indicator	1	2	3	4	5
Brand Association					
If another destination is not different from Mombasa County in any way, it seems more brilliant to travel to this destination					

It makes sense to travel to Mombasa County instead of any other destination, even if they are the same					
Even if another destination had the same features, I would prefer to travel to Mombasa					
Brand Awareness					
The destination is very famous					
I have seen lots of advertising and promotion of the destination					
Characteristics of the destination come to my mind quickly					
When I am thinking of a holiday, the destination comes to my mind immediately					
Brand Image					
Residents of the destination are friendly and welcoming					
The destination is well priced					
My friends well regard the destination					
The destination environment is attractive					
It is easy to access historical and tourist places					
Brand Quality					
I get more than my money's worth in services provided					
Accommodation facilities are appealing and in good condition					
Services are modern and technologically relevant					
Personal safety was a significant aspect of services provided					
Infrastructure is well-designed well and of high standards					
Brand Loyalty					
This destination provides more benefits than others					
I would recommend other people to visit the destination					
I intend to visit the destination in the future					
The destination would be my first choice for a vacation					

APPENDIX III: TOURISM RESOURCE EVALUATION CHECKLIST

Components	Sub-Components	Ranking Grades	Indication	<input checked="" type="checkbox"/>	Evaluation Criteria
Product Diversity	Ambiance and setting	4-5	Good	<input type="checkbox"/>	<ul style="list-style-type: none"> Has historical/natural and well maintained original physical setting.
		2-3	Adequate	<input type="checkbox"/>	<ul style="list-style-type: none"> Historical/natural ambiance is fading, and the original physical setting is modified.
		0-1	Poor	<input type="checkbox"/>	<ul style="list-style-type: none"> Historical/natural ambiance is lost, and the original physical setting is not preserved.
	Well-known	4-5	Yes	<input type="checkbox"/>	<ul style="list-style-type: none"> Well-known internationally (Listed in Kenyan tourism brochure & international travel magazine).
		2-3	Somewhat	<input type="checkbox"/>	<ul style="list-style-type: none"> Well known nationally (Listed in Kenyan tourism brochure)
		0-1	No	<input type="checkbox"/>	<ul style="list-style-type: none"> Well known locally (Not listed in Tourism Kenya brochure)
	Educational	4-5	High	<input type="checkbox"/>	<ul style="list-style-type: none"> The product has high educational value
		2-3	Medium	<input type="checkbox"/>	<ul style="list-style-type: none"> The product has medium educational value
		0-1	Low	<input type="checkbox"/>	<ul style="list-style-type: none"> The product has low educational value
	Complementing other tourism products	4-5	Yes	<input type="checkbox"/>	<ul style="list-style-type: none"> Complements other tourism products in the area (i.e., in terms of history and type of attractions)
		2-3	Has Potential	<input type="checkbox"/>	<ul style="list-style-type: none"> Somewhat complements other tourism products in the area (i.e., in terms of history and type of attractions)

		0-1	No		<ul style="list-style-type: none"> It does not complement other tourism products in the area (i.e., in terms of history and type of attractions)
Historical Value (monuments, buildings, shrines, etc.)		4-5	High		<ul style="list-style-type: none"> High historical value. Associated/used by well-known people as a place to hold significant events.
		2-3	Medium		<ul style="list-style-type: none"> Moderate historical value. Associated/used well by known people
		0-1	Low		<ul style="list-style-type: none"> Low historical value. Rarely associated/used by well-known people
Social Value (Customs, beliefs, etc.)		4-5	High		<ul style="list-style-type: none"> High social value. The social value is very significant
		2-3	Medium		<ul style="list-style-type: none"> Moderate social value. Associated/used by well-known people
		0-1	Low		<ul style="list-style-type: none"> Low Historical value
Aesthetic Value (Including architecture)		4-5	High		<ul style="list-style-type: none"> Rich in aesthetic and architecture value
		2-3	Medium		<ul style="list-style-type: none"> Moderate aesthetic and architecture aesthetic value
		0-1	Low		<ul style="list-style-type: none"> Low aesthetic and architecture value
The rarity of the asset type		4-5	Unique		<ul style="list-style-type: none"> The asset type is rare in Mombasa
		2-3	Less Common		<ul style="list-style-type: none"> The asset type is less common in Mombasa
		0-1	Common		<ul style="list-style-type: none"> The asset type is very common in Mombasa

NB: A 'O' score will be given to the sub-components not present in a particular site.

Source: Gunn, 1994; McKercher & DuCross, 2002; Deng *et al.*, 2002; Li and Pro, 2004; Smith 1995

Table 1: Tourism Resource Grades

Grades (%)	Rank
80-100	Primary Tourism Resource
60-79	Supporting Tourism Resource
<59	Complimentary Tourism Resource

APPENDIX IV: MAP OF STUDY AREA



Source: (dkensok1, 2019)

APPENDIX V: CULTURAL HERITAGE SITES IN MOMBASA

	Tourism Resources	NMK/KWS	Tourism	Private
1.	Akamba Handicrafts workshop		⊙	
2.	Alidina Visram School (1997)	○		
3.	Anglican Cathedral (1997)	○		
4.	Art Galleries		⊙	
5.	Babu Motors (1997)	○		
6.	Bombolulu Workshops and Cultural Centre		⊙	
7.	Bwana Shali Patani (1958)	○		
8.	Bwana Tamu (1982)	○		
9.	Castle Hotel (1997)	○		
10.	Central Police Station (1997)	○		
11.	District Officer's Office, Mombasa (1997)	○		
12.	English Point Marina		⊙	
13.	Faza (1958)	○		
14.	Fort Jesus (1970)	○	⊙	
15.	Grindlay's Bank International (1997)	○		
16.	Haller Park		⊙	
17.	Holy Ghost Cathedral (1997)	○	⊙	
18.	HOTOSO Beach Run		⊙	
19.	Issa Thawar House (1997)	○		
20.	Ivory House (1997)	○		
21.	Jomo Kenyatta Public Beach (-)	○	⊙	
22.	Jomvo Swahili Village Expedition		⊙	
23.	Jumaa Mosque (1958)	○	⊙	
24.	Jumba la Mtwana (1982)	○	⊙	
25.	Kengeleni (-)	○	⊙	
26.	Kilindini House (1997)	○	⊙	
27.	Kisauni Bell Tower (1983)	○		
28.	Leven House (1996)	○	⊙	

29.	Luziwa (1958)	○		
30.	Mackinnon Market (1997)	○	⊙	
31.	Mama Ngina Drive (1991)	○	⊙	
32.	Mamba Village Center		⊙	
33.	Mangrove Forest Tour		⊙	
34.	Mbaraki Pillar (1983)	○	⊙	
35.	Mbaraki War Cemetery		⊙	
36.	Mijikenda Kaya Forests (1992)	○	⊙	
37.	Mombasa Go-Kart		⊙	
38.	Mombasa Golf Club (1997)	○	⊙	
39.	Mombasa Hospital Dispensary (1997)	○		
40.	Mombasa International Cultural Festival		⊙	
41.	Mombasa Marine National Park	○	⊙	
42.	Mombasa Old Town (1990)	○	⊙	
43.	Mombasa Port		⊙	
44.	Mshikaki Street Fest		⊙	
45.	Mwakirunge Tour Trail		⊙	
46.	Ngomongo Cultural Villages		⊙	
47.	Nguuni Bird Sanctuary		⊙	
48.	North Coast Beaches		⊙	
49.	Old Watch Towers (1935)	○	⊙	
50.	Pillar Tomb (1958)	○		
51.	Portuguese Shipwreck (1977)	○	⊙	
52.	Rasmtandanda Mosque (-)	○		
53.	Redoubt (1935)	○		
54.	Riadha Uwani (1958)	○		
55.	Sheikh Mwinyine Shrine (1998)	○		
56.	Shelly Beach		⊙	
57.	St. Emmanuel Church, Frere Town 1997)	○	⊙	
58.	Swaminarayan Hindu Temple		⊙	
59.	The Mombasa Tusks		⊙	
60.	The Old Law Courts (1985)	○	⊙	

61.	Trumpet Ivory (1935)	○		
62.	Trumpet Metal (1935)	○		
63.	Tudor Water Sports		◎	
64.	Uhuru Gardens (-)	○	◎	
65.	Valentine High School (-)	○		
66.	Water Sports		◎	

APPENDIX VI: BUDGET

Activity Budget			
Core Activities	Items/Participants	Cost (USD @ Ksh. 100)	Cost (Ksh.)
Consolidation of literature	Library search, Travelling expenses USD 10 per Day x 30 Days	300	30,000
Designing and developing research instruments.	Typing and photocopying of research instruments	100	10,000
Research induction and training (7days)	Transport for researcher and two research assistants USD 10 x 7days x 3	210	21,000
Pre-testing	Transport for researcher and research assistants USD 15 x 5days x 3	1,500	22,500
Finalizing of research instruments (Typing and Photocopying)	30 questionnaires in each sub-county x 6 sub-county @ USD 1 per questionnaire	180	18,000
Primary field data collection (2 Months)	Travel, accommodation and subsistence researcher 1 x 60 days x USD 25	1,500	150,000
	Research Assistants 2 x 60days x USD 5	600	60,000
Data processing analysis and report writing	1 Researcher and two research assistants 3 x 20 days x USD 20	1,200	120,000
Purchases	Camera @ USD 100	100	10,000
10% contingency and institutional costs		441.50	44,150
Total		4856.50	485,650

APPENDIX VII: TIME PLAN

ACTIVITY	2019		2020-2021				2022			
	Jan	Feb- Dec	Jan- Sept	Oct	Nov	Dec	Jan- Jun	Jul	Aug- Sep	Dec
Proposal Development	■	■	■							
Pretesting				■	■					
Data Collection					■	■				
Data Analysis							■			
First Draft							■	■		
Final Thesis								■		
Publish									■	
Thesis Submission									■	
Graduation										■

APPENDIX VIII: APPROVAL LETTER GRADUATE SCHOOL



KENYATTA UNIVERSITY GRADUATE SCHOOL

E-mail: dean-graduate@ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Website: www.ku.ac.ke

Internal Memo

FROM: Dean, Graduate School

DATE: 22nd October, 2020

TO: Lawrence Mafuta Mukoyani
C/o Hospitality, Tourism Management
Department

REF: T129/MSA/PT/27769/2014

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

This is to inform you that Graduate School Board, at its meeting of 22nd October, 2020, approved your Research Proposal for the M.Sc. Degree Entitled, "Role of Cultural Diversity in Influencing the Destination Brand Equity of Mombasa County, Kenya".

You may now proceed with data collection, subject to clearance with the Director General, National Commission for Science, Technology and Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking forms per semester. The form has been developed to replace the progress report forms. The supervision Tracking Forms are available at the University's website under Graduate School webpage downloads.

Thank you.


JULIA GITU
FOR: DEAN, GRADUATE SCHOOL



CC: Chairman, Department of Hospitality, Tourism Management

Supervisors:

1. Dr. Shem Wambugu Maingi
C/o Department of Hospitality, Tourism Management
Kenyatta University
2. Dr. Rosemary Khayiya
C/o Department of Hospitality, Tourism Management
Kenyatta University

JK/mn

APPENDIX IX: RESEARCH AUTHORISATION GRADUATE SCHOOL



KENYATTA UNIVERSITY GRADUATE SCHOOL

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Our Ref: T129/MSA/PT/27769/2014

DATE: 22nd October, 2020

Director General,
National Commission for Science, Technology
& Innovation
P.O Box 36023-00100
NAIROBI

Dear Sir/Madam,


**RE: RESEARCH AUTHORIZATION FOR LAWRENCE MUKOYANI MAFUTA-
REG. NO. T129/MSA/PT/27769/2014**

I write to introduce Mr. Lawrence Mukoyani Mafuta who is a Postgraduate Student of this University. He is registered for M.Sc. degree programme in the Department of Hospitality and Tourism Management.

Mr. Mafuta intends to conduct research for a M.Sc. Proposal entitled, "Role of Cultural Diversity in Influencing the Destination Brand Equity of Mombasa County, Kenya".


Any assistance given will be highly appreciated.


Yours faithfully,


PROF. ELISHIBA KIMANI
DEAN, GRADUATE SCHOOL




APPENDIX X: NACOSTI PERMIT


REPUBLIC OF KENYA


**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY & INNOVATION**

Ref No: **716116** Date of Issue: **26/October/2020**


RESEARCH LICENSE




This is to Certify that Mr.. Lawrence Mafuta Mukoyani of Kenyatta University, has been licensed to conduct research in Mombasa on the topic: ROLE OF CULTURAL DIVERSITY IN INFLUENCING THE DESTINATION BRAND EQUITY OF MOMBASA COUNTY, KENYA for the period ending : 26/October/2021.

License No: **NACOSTI/P/20/7363**

716116
Applicant Identification Number


Director General
**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY &
INNOVATION**

Verification QR Code



NOTE: This is a computer generated License. To verify the authenticity of this document, Scan the QR Code using QR scanner application.

APPENDIX XI: MINISTRY OF EDUCATION RESEARCH

AUTHORISATION



REPUBLIC OF KENYA
MINISTRY OF EDUCATION

STATE DEPARTMENT OF EARLY LEARNING & BASIC EDUCATION

Telegrams: "SCHOOLING",
Mombasa
Telephone: Mombasa 2315327 /
2230052

COUNTY DIRECTOR OF EDUCATION,
MOMBASA COUNTY,
P. O. BOX 90204-80100
MOMBASA

Ref.No.716116

8th January, 2021

To Whom It May Concern

RESEARCH AUTHORIZATION

Mr. LAWRENCE MAFUTA MUKOYANI PERMIT NO.NACOSTI/P/20/7363

This is to authorize the above student from Kenyatta University, to carry out research on ***"Role of Culture Diversity in Influencing the Destination Brand Equity of Mombasa County"*** for the period ending 26th November, 2021.

Any assistance accorded to him will be highly appreciated.

A handwritten signature in blue ink, appearing to read 'Clara Wakio Mwakazi'.

**CLARA WAKIO MWAKAZI
FOR: COUNTY DIRECTOR OF EDUCATION
MOMBASA**