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## Full Length Research Paper

# Exploring Cultural Capital Dimensions in Tourism: The Case of Zanzibar

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The increasing recognition of the potential of culture to generate revenue has created a significant surge in today's global tourism market. Cultural resources can therefore be construed as capital that tourist destinations can utilize for economic advantage. Such capital needs to be well managed and its potential maintained for sustainable exploitation. This study explores this cultural capital of tourist destinations using Zanzibar as a case. Exploratory factor analysis is used to determine the underlying dimensions that constitute this construct. Seven dimensions are identified which for Zanzibar appear to be the distinct latent variables that motivate tourists to visit the island. These are "historical objects", "cultural events", "cultural behavior", "traditional medicine and spiritual practices", "traditional aqua activities", "food and culinary experiences", and "handcrafts". Apart from the theoretical implications, the findings of this study provide an insight that destination managers can utilize in planning tourism strategies.

**Keywords:** tourism, dimensions, cultural capital, historical objects, cultural events, food and culinary experiences, handcrafts,

## INTRODUCTION

Culture is an economic resource since it can be commoditized as a tourist product. That is evident since it is a major generator of revenue for many countries and destinations around the world. For example, Tate museum in London generates revenue of over £100 Million per year (Bandarin, Hosagrahar, and Albernaz, 2011), the Hajj pilgrimage in Saudi Arabia receives millions of visitors annually contributing substantially to its economy, and the island of Zanzibar earns millions in foreign exchange every year from visitors who come to experience its unique cultural attractions.

Owing to its economic value as a generator of revenue, culture can thus be treated as capital even though some aspects of it are not tangible.

The increasing recognition of the potential of culture to generate revenue has created a significant surge in today's global tourism market. It has become the most influential factor that motivates tourists to travel so as to fulfill their cultural desires and expectations (Alinejad and Razaghi, 2012). Given this characteristic, it is essential to understand the nature of this economic resource, which in this study is referred to as *tourism cultural capital*, in

order to propose how it can be managed and exploited to the optimum benefit. The way this asset can be utilized will subsequently determine the extent of the benefits to be derived.

The attractions of most destinations arising out of “culture” consist of several aspects or dimensions some of which are anchored on tangible objects, while others on less tangible characteristics. For example the ancient ruins of Zanzibar are prominent attraction sources for visitors because of their strong ties to the infamous slave trade, while the annual “Dow” festivities create a unique experience to visitors, especially those who derive significant satisfaction from such cultural phenomenon. Logically then such tangible and intangible cultural resources need to be appropriately managed and sustained in order to optimize returns. This includes promotion and preservation of the monuments as well as enhancing the historical narrations. The absence of proper management on the other hand, will lead to the diminishing or even disappearance of the potential of such resources and consequently their ability to generate tourist revenue. For example, the current organizers and operators of the Dow festivals may belong to an older generation that will at one point in time be unable to participate effectively. If they do not pass on their skills to the younger generations, then the festivals may diminish in value or go out of existence.

Conceptualizing cultural resources as capital that needs to be expertly managed offers several strategic advantages. One of the advantages is in the matching and exploitation of specific characteristics of this capital to productive activities that ensure the best returns. Tourism revenue is basically acquired from visitors, and the tourists markets in the source countries differ in segment characteristics. Hence it would be make sense for example for Zanzibar to concentrate on exploiting cultural resources that appeal to Westerners’ fascination with their ancestral legacies during the periods of colonization and enslavement of Africa for targeting purposes, while manipulating other aspects to create appeals to different markets such as those in the Middle East and Eastern Asia (e.g. spice culture).

Being composed of multiple attributes, this multifaceted cultural capital may include features such as ideologies, performance and sporting, architecture, historical heritage, forms of artistic enterprise, cultural objects and art works. Destination managers may observe that particular attributes may be related and therefore it is more efficient to group them for exploitation in a particular market targeting strategy. Taking the example of Zanzibar, the prime attractions include stone architecture and its history, spices, historical sites, the Swahili customs, festivals, artistic antique carpentry works, and local *Taarab* music and other tribal dances. It may be that the festivals, music and dances happen to encompass a particular dimension, while stone architecture and antique carpentry cover another.

The multifaceted nature of this capital is therefore unlikely to be uni-dimensional, but instead is constituted of specific dimensions that can be amenable to differentiated marketing strategies. These dimensions, if properly identified, can provide a basis for strategic planning that can be done by tourism marketing decision makers. The planning will entail resource use and resource deployment, and will also include sustainability and enhancement issues.

Hence the main objective of this study is to establish the concept of cultural resources for tourism purposes as capital that consists of several dimensions, each with distinct characteristics. Such characteristics are mainly based on the perceptions of tourist customers who are the ones who purchase such products in order to achieve specific needs satisfaction. In particular the study was conducted in Zanzibar, a world famous tourist destination in East Africa that has a unique and intriguing cultural history, that has captivated the imaginations of peoples the world over. The study began with an exploratory approach involving depth interviews with different tourism stakeholders in Zanzibar and was then followed by a descriptive study in which tourists were surveyed. Exploratory factor analysis was used to determine the cultural capital dimensions.

## Literature Review

Capital is a resource that has economic and non-economic value. Its non-economic value can be transformed into a form that can yield economic benefits. Macbeth, Carson, and Northcote (2004) refer to capital as resources whether tangible or intangible that give communities power. Natural resources, money, information, knowledge, skills, networks, political power and people are among the resources that constitute a means of power. From a tourism point of viewpoint for example, the peacefulness and friendliness of local people attract tourists to a destination which leads to economic benefits of that place. Capital can contribute to our understanding of human motives; influence our economic self-satisfactions as well as motivating positive behavior in our social settings (Tapp and Warren, 2008). However, since the concept goes beyond economic terms and has various implications of exchange and transaction in human everyday life, it has consequently led to the consideration of other forms of capital (Macbeth et al., 2004).

Cultural capital, as originally proposed by Bourdieu (1960), attempted to explain the impact of culture on social classes, especially in relation to disparities in educational achievement, as opposed to economic obstacles alone. Bourdieu extended his analysis in the 1970s from the field of education to the character of different groups’ lifestyles, tastes, cultural competencies and participation (Priour and Savage, 2011), including

moral and political attitudes. The cultural capital concept was later refined by researchers and broken down into three components: institutionalized, embodied and objectified forms of cultural capital (Bourdieu, 1986). Sometime later scholars adopted the cultural capital concept in relation to the economics of tourism. This view arose because culture could be sold as a tourist product and people pay to visit destinations with distinct cultural endowments (Brubaker, 1985; Macbeth et al., 2004; Addo, 2011). Hence this study views cultural endowments that are utilized for tourism as capital in the economic sense available to a destination and explores its underlying dimensions.

In tourism, particularly cultural tourism, most visitors desire to gather information that is different from what they have experienced before in their usual places of residence. Cultural tourism is the way tourists seek experiences and social opportunities to satisfy their specific needs through visiting these destinations (Alinejad and Razaghi, 2012). Cultural tourism involves ways in which visitors interact, explore and learn through encountering performing arts, visual arts and crafts, museums and cultural centers, historical sites and interpretive centers. Nowadays it is widely accepted that culture has become a common aspect that cannot be extricated from tourism (OECD, 2009).

Despite culture being a complex phenomenon for which there is no consensus on its universal definition, it is viewed as a set of socially transmitted and learned behavior, beliefs, institutions and all other products of human work which present the characteristic of a particular population, profession, organization or community (Hofstede, 1997). It is also suggested that culture entails everything that people do in their society and which is acceptable and shared by the entire society (Hall, 1976).

The existence of culture in different forms makes people eager to learn or experience cultures they are not familiar with. This has led people to go from one place to another in order to learn about other cultures. For example some tourists used to visit Zanzibar to see the famous old woman singer, the late "Bi Kidude". Such visitors contribute to the economy by generating more income to the hosting destination because they use local facilities including food, hotels, transport and other amenities. In Europe sporting culture, particularly football in Spain, Italy, Germany and England, has benefited the countries a lot; while in the middle East, particularly Saudi Arabia, Islam and Arab culture, especially in the Hajj pilgrimage area where the Muslim fraternity visits annually in millions, a lot of foreign exchange is earned hence boosting the destinations' economy.

This means culture can be sold like any other product and people can pay for it. The implication from this is that culture is a resource that constitutes a means of power for communities (Macbeth et al., 2004). It can be commoditized and consumed (OECD, 2009; Macbeth et

al., 2004) or even used in the value addition processes of producing other products (Lareau and Weininger, 2003; Addo, 2011). It is for this reason that culture can be converted into a national economic resource (Lareau and Weininger, 2003). This has made culture a critical resource for positioning, strengthening, forming, developing and creating the national identity of a particular country (Akama, 2000; Grangsjö 2003; Vengesayi, 2003; Addo, 2011). Culture has become a main contributor to social-economic formation of different tourist destinations (Grangsjö 2003; Macbeth et al., 2004; Vengesayi, 2003). That is why such resources can justifiably be referred to as tourism cultural capital.

### **Tourism Cultural Capital**

Macbeth et al. (2004) define cultural capital as a function of traditions and values, heritage and places, the arts, history and social diversity that can be transformed into economic resources. Cultural capital is exhibited in the form of tangible and intangible stocks ranging from ideologies, performing and spectating, architectural and historical heritage, forms of artistic enterprises and cultural products, and art works (ibid). This means that cultural capital comprises of what has been inherited from past generations as well as what the future generations will inherit from the current generation. Cultural capital should therefore be considered one of the most important concepts in cultural tourism. It is the main contributor to the social-economic formation of different destinations (Grangsjö 2003; Macbeth et al., 2004; Vengesayi, 2003).

The development of tourism infrastructure and systems has most often used cultural capital to promote destinations. This is one of the tourist attractions which gives an inimitable competitive advantage to a destination (OECD, 2009). As Lord (2006) emphasizes, growth in tourism is linked to a parallel growth in cultural capital and other various forms of cultural attractiveness. Culture is one of the most attractive phenomenon in tourism (Grangsjö 2003; Vengesayi, 2003) and therefore, cultural capital is critical for the development of tourism locally, regionally and internationally (Akama, 2000).

Recent studies in tourism cultural capital revealed a chain of economic opportunities such as job creation, revenue generation, and provision of diverse and quality hospitality facilities such as education, training and research (Addo, 2011). This is evidenced by the assertion that tourism cultural capital is a key potential contributor to economic growth, innovation and sustainable development of tourist destinations (Macbeth et al., 2004) as well as a major component and pulling factor that can encourage tourists to spend more time at destinations (Vengesayi, 2003).

Culture is an essential part that covers a wider scope of tourists' decisions to purchase a trip and their expectations about the entire trip (Grangsjö, 2003 ;

Akama, 2000). Hence, without cultural capital there is less tourism activity (Vengesayi 2003; Gunn 1988) and if otherwise, there is very little or no need for tourist facilities and services (Vengesayi, 2003). This shows that proper management of tourism cultural capital can enhance a destination's competitive advantage.

### Dimensions of Cultural Capital

The compositions of the cultural capital resources that are utilized for attracting tourists vary from one country to another implying that the dimensions may also vary (Tsang, 2011). The most widely cited cultural dimensions that have been studied include Kluckhohn and Strodtbeck's (1961) Value-Oriented Model, while Hall (1976) viewed culture in terms of Low Context versus High-Context cultural dimensions. Others are Hofstede's (1980) Value Survey Model and more recently, Tsang (2011) proposed the dimensions of Chinese cultural values. This is in the same vein that Bourdieu (1986) proposed cultural capital as comprised of three components: institutionalized embodied and objectified forms.

Consequently, tourism cultural capital being composed of several attributes is most likely also going to be comprised of several dimensions. This has provided justification for the proposition that it should be regarded and analyzed from this perspective for better understanding and utilization of its potential in the tourism sector. While the dimensional perspective of tourism cultural capital is an important scholarly and industrial development, it is still characterized by relatively few studies. The dearth of empirical evidence to support the existence of these hypothesized dimensions calls for studies that will establish the veracity of the tourism cultural capital concept.

One perspective for a start, could be to conceptualize tourism cultural capital for a destination such as Zanzibar, as consisting of three components namely: cultural behavior, historical objects and an artistic dimension (Mwaipopo and Salim, 2012). Cultural behavior refers to the way people behave, their language, discipline or acts of communicating between locals and the outsiders, their mode and style of dressing, the kinds of foods they eat as well as their culinary and dietary habits. The historical objects are the physical cultural assets inherited during the country's political, social, colonial, slavery and military history. Since history is not tangible but presents events that happened in the past, tourists do not travel to see history but to visit objects and encounter experiences that link them with this history. If these objects did not exist then no economic benefits could be extracted from them through tourism. The artistic dimension includes art work such as local music, dance and performance, festivals, technology, and many other related professional activities.

### Cultural Capital of Zanzibar

In Zanzibar, the development of tourism cultural resources has been directed at emphasizing values, cultural awareness and promotion of community participation in the effort to improve the country as a competitive destination. The Zanzibar Tourism Sector Survey conducted in 2010 (ZTSS, 2011) identified a myriad of tangible and intangible cultural resources that are the most prevalent attractions on the islands. Such cultural attractions include Stone Town (the historical part of Zanzibar town with stone architecture), spices (cloves, cinnamon, lemon grass, etc.) and historical sites (Museums, House of Wonder, Old Fort, Maruhubi Ruins, and Prison Island). Others are the customs (language and dressing style), festivals (Zanzibar Films Festival, *Sauti za Busara* Festival, the Dhows Place Festival, *Mwaka Kogwa* - the *Makunduchi* tribal annual event, and the like). Still others include artistic work such as antique carpentry works (Zanzibar doors and chests), local music like *Taarab* and other tribal dances like *Msewe*, *Dhikiri* and *Unyago*. This study therefore sought to determine empirically how many and what kinds of dimensions of tourism cultural capital exist based on the attributes discussed above.

### METHODOLOGY

The initial phase of the study involved an exploratory approach whereby 86 respondents from diverse stakeholder groups in Zanzibar were interviewed; this phase established 44 cultural attributes that were identified as being the active elements that influence tourists to visit Zanzibar. These attributes were then used to develop the instrument for an exit survey of 350 tourists who visited Zanzibar in the period July to September of 2013.

The surveys were distributed after fulfillment of the necessary assumptions. Such assumptions were verified through reliability and validity tests. These tests gave values that exceeded the minimum Cronbach Alpha Coefficients ( $\alpha=0.6$ ) as recommended by Tabachnick and Field (2001) for any exploratory study. Other assumptions include the fulfillment of the Kaiser-Meyer-Olkin test of sample adequacy (KMO were greater than 0.5) and The Bartlett's test of sphericity score for both surveys were also significant at one percent level ( $p=0.000$ ). In addition missing values were handled using an expectation – maximization algorithms and no outliers were found.

The data was analyzed using exploratory factor analysis (EFA) to identify the underlying dimensions of cultural capital in tourism for Zanzibar. EFA is used if it is uncertain about the existing number of dimensions and its respective items (Voon and Lee, 2009).

**Table 1.** Demographic Profile of the Respondents

Profile	Categories	Frequency	Percentage
Gender	Male	152	46.8
	Female	173	53.2
Age	18-29yrs	91	28.0
	30-49yrs	162	49.8
	50-59yrs	47	14.5
	60yrs and Above	25	7.7
Nationality	Europe	211	64.9
	North America	41	12.6
	South America	3	.9
	Asia	20	6.2
	Australia and New Zealand	19	5.8
	Africa	31	9.5
Employment Status	Employed	248	76.3
	Self Employed	37	11.4
	Unemployed	4	1.2
	Retired	18	5.5
	Student	18	5.5
Annual Income	Under \$20,000	49	15.1
	\$20,000-\$49,999	115	35.4
	\$50,000-\$99,999	100	30.8
	Above \$100,000	61	18.8

## SAMPLE CHARACTERISTICS AND RESULTS

For the exit survey 325 questionnaires out of the 350 administered turned out to be usable, the rest being discarded for major errors or inconsistencies. The high response rate occurred because the survey was administered after the passengers had completed the check-in and immigration formalities, waiting to board the planes. Table 1 gives the demographic profile of the respondents.

### Results of the Exploratory Factor Analysis

Principal components analysis (PCA) was employed as an extraction method and Varimax rotation with Kaiser Normalization was used. Prior to that Cronbach's reliability coefficient had a value of 0.949 and the Kaiser-Meyer-Oklin (KMO) measure of sampling adequacy was 0.932. Also the Bartlett's Test of Sphericity showed a very small p-value (0.000) thus indicating that there is a statistical probability that there was correlation among most of the variables in the correlation matrix. All tests provided sufficient evidence that supported the use of factor analysis (Hair et al., 2014).

Through EFA eight of the latent variables were dropped because they appeared with complex structures. Complex structures appeared for those items that appeared in two or more components. The remaining 36 items revealed the presence of a seven factor solution

and these results are illustrated in table 2.

The seven factor structure retained a meaningful ground for conceptualizing the dimensions of tourism cultural capital for Zanzibar. Factor one consists of the items related to visiting historical: buildings, local architecture, monuments, places, iconic buildings, ruins, museums and galleries, narrow streets/avenues, archeological artifacts and curving doors and chests. Because each of these items represents an element of "historical objects", it was named as such. Factor one was the strongest component based on the percentage of variance explained (32.436%), the highest Eigen value (14.272), the number of factor loadings (10) and Cronbach's alpha coefficient ( $\alpha=0.922$ ).

Factor two had seven variables with 9.185% percentage of variance explained, Eigen value of 4.041, and the Cronbach's alpha coefficient of  $\alpha=0.887$ . This factor was easily labeled "cultural events" as the variables explain all the related areas of events that locally and socially the communities engage in and reflect their traditional activities or entertainments. Such events are drama, music, indoor social activities and the like.

Factor three was labeled cultural behavior; factor four was labeled cultural medicine and spiritual practices, factor five was traditional aqua activities, factor six was food and culinary experiences, and lastly factor seven was labeled handcrafts. All the seven factors exceeded the minimum alpha value ( $\alpha=0.6$ ) as recommended by Tabachnick and Field (2001) for any exploratory study. The specific characteristics of all the retained dimensions

**Table 2.** The Extracted Tourism Cultural Capital Dimensions

	Component						
	1	2	3	4	5	6	7
Visiting a variety of historical buildings (Castles, Forts –etc)	.842						
Experiencing the uniqueness of local and historical architecture	.802						
Watching and experiencing historic monuments	.792						
Touring historical places	.767						
Visiting cultural iconic buildings	.757						
Visiting historical ruins of interest	.747						
Visiting Museums and galleries	.703						
Walking through narrow historical streets/ avenues	.697						
Experiencing archeological artifacts	.625						
Seeing curving doors and chests	.580						
Participating in local drama and performances		.776					
Visiting theaters		.763					
Watching indoors social activities		.713					
Participating in tribal events		.683					
Attending local music and dances		.654					
Participating in local sports and games		.638					
Participating in cultural festivals and shows		.608					
Meeting people with different attitudes and norms			.798				
Experiencing customs and ways of life of the local people			.779				
Seeing local people interacting with foreigners			.768				
Observing the friendliness and kindness of the local people			.673				
Observing dressing styles and traditional fashions			.656				
Experiencing activities related to herbal medicine				.787			
Learning about traditional healing and superstition				.773			
Having fun by hearing issues related to witch doctors and witchcraft practices				.755			
Engaging in water sports using local dhows (dolphin safari , diving , fishing, etc)					.833		
Enjoying sunset and sunrise cruising using local dhows					.779		
Experiencing under water historical treasures					.777		
Sailing using local dhows ( eg sunset and sunrise cruising )					.709		
Experiencing traditional culinary practices						.600	
Experiencing the flavour of different types of spices						.514	
Dining at open food markets						.508	
Buying Souvenirs for memorability of the destination							.689
Watching weaving of hats and local mats							.516
Observing different talents in Handcrafts							.500

Extraction Method: Principal Component Analysis: Rotation Method: Varimax with Kaiser Normalization.

are summarized in Table 3.

Therefore through exploratory factor analysis, verified by reliability tests of the dimensions' constructs, it revealed that seven dimensions very likely represent the dimensions of tourism cultural capital that Zanzibar is endowed with.

## DISCUSSION OF THE FINDINGS

These findings suggest that tourism cultural capital is a multi-dimensional construct and its separate factors can be amenable to theoretical discourse and strategic managerial manipulation. What these dimensions reflect is that the pull factor that attracts tourists to a particular

destination may not be unidimensional. Instead there exist several distinct latent variables each one having a different kind of attractive influence and subsequent level of satisfaction for visitors based on expectations and experiences. For example, the historical objects dimension, which for tourists visiting Zanzibar appears to have the strongest influence, can be directly related to its colonial and slave trade history. The monuments such as Prison Island, Beit el Ajab (House of Wonders), etc. are the ones which construe this latent variable and link it to visitors' perceptions and expectations in relation to this unique inheritance of Zanzibar.

From the capital resources perspective, this dimension may reflect the greatest potential in terms of revenue contribution, since it is the factor which probably is the

**Table 3.** Summary of the Extracted Tourism Cultural Capital Dimensions

Dimensions	Description of the items	Eigen value	Alpha coefficient
F1: Historical objects	Historical buildings, Local and historical architecture, historical monuments, narrow streets, museums/galleries, historical places, ruins, archeological artifacts, iconic buildings and curving of doors and chest	14.272	0.922
F2: Cultural events	Festivals/shows, theaters, drama/performances, indoor social activities, tribal events, indoor cultural events and music / dance	4.041	0.887
F3: Cultural behavior	Costums/norms, people interactions, dressing style and local fashions, friendliness and kindness of the people	2.982	0.884
F4: Traditional medicine and spiritual practices	Tradition healing, superstition, witch doctors and witch crafts, herbal medicine	2.201	0.829
F5: Traditional aqua activities	Local dhow sailing, water sports using local dhows, sunset and sunrise cruising using local dhows and under water historical treasures	1.764	0.759
F6: Food and culinary experiences	Food and bevarage, culinary practices and spices	1.319	0.690
F7: Handcrafts	Souvenirs, craft works and local made materials	1.192	0.739

most influential in attracting visitors to the island. In other words, if it was not there, it is likely the number of tourists attracted to Zanzibar would be substantially less. Destination managers should take stock of the items constituting this dimension for the purpose of developing comprehensive and sustainable plans to ensure optimal exploitation. When promoting the destination on the historical object dimensions, these then should form the core of their strategically targeted messages.

Next in terms of prominence is the cultural events factor whose items included festivals/shows, theaters, drama/performances, indoor social activities, tribal events, indoor cultural events and music/dance. This is a distinct dimension which almost entirely is centered on cultural institutions as contrasted with the historical objects dimension. In studying tourist motivations along this dimension it is important to understand exactly why they are attracted by the items construing this factor in order to design appropriate positioning messages. It is also important for destination managers to oversee and maintain coordinated programs for all these cultural events attractions in order to ensure they continue to deliver according to tourists expectations. Research should also be conducted to determine the relationships between the various events with respect to encounters with visitors for example chronologically or hierarchically. It is also important to determine what importance the different kinds of tourist segments attach to this dimension.

The third dimension, cultural behavior, rests entirely on the people who have become natives of the island. It is

known that through history Zanzibar society has emerged to be a mixture of mainly Bantu, Middle East and Far East Asian peoples thus creating a unique cultural melting pot probably not found anywhere else in the world. This is certainly one of the highlights that make the island an attractive destination, thereby suggesting that efforts should be made to maintain and sustain those characteristics which make it as such.

Traditional medicine and spiritual healing practices may be of interest to tourists out of curiosity or, for some segments of visitors, those who are willing to venture in alternative medicine. For Zanzibar, this dimension may be linked somewhat to its murky history that brought together continental voodoo and Middle Eastern spiritual practices, thereby resulting in a peculiar genre of mystic healers. This characteristic poses a unique attribute that positions the island from that perspective and increases its appeal to visitors. Destination managers need to do more research to be able to exploit the potential of this dimension.

The cultural aspects of traditional aqua activities emerged as one of the dimensions of cultural capital from tourism resources because visitors have been attracted to the exciting experiences of dhow sailing and viewing underwater historical treasures. It most likely connects the visitors to images of times past when the merchants of old used to ply these islands when engaging in traditional commercial activities.

Two other factors: food and culinary experiences, and handicrafts emerged as distinct dimensions in this study. This is not surprising since Zanzibar is famous for its

spices and many tourists seek the opportunity to experience these products and learn about their various applications and health benefits. They also tend to purchase the spices and spice products such as body oils and beauty soaps. This dimension also includes exploring the different types of foods that have Oriental and African origins. Locally made handicrafts provide a distinct dimension, albeit not as prominent as the top three, but reflect a dynamic aspect of tourism cultural capital resources that contribute to revenue generation for the destination.

## CONCLUSIONS AND IMPLICATIONS FOR FURTHER RESEARCH

This study explored the concept of cultural capital of a tourist destination and its dimensions, which essentially regard the endowed cultural resources that can be used for economic exploitation as capital. Zanzibar was used as a case and through exploratory factor analysis, seven underlying dimensions were identified. The findings of this study should have some theoretical implications with regard to conceptualizing cultural resources of destinations as capital. They also should provide an insight that destination managers can utilize for planning tourism strategies. It should also be obvious that different destinations will have different kinds of cultural capital depending on their endowments and different sets of factor compositions.

The results should however be considered in light of some limitations that were present, foremost being that the majority of tourists interviewed were from Europe and the sample selection process was purposive. These results also apply to Zanzibar which has unique cultural endowments, meaning that other destinations may have their own dimensions of cultural capital.

It is recommended that further research should be conducted for other destinations to determine their factor structures. Further studies should also be done with the purpose of seeking validation of these dimensions through confirmatory factor analysis. Studies can also be done on separate dimensions to gain a better understanding of these latent variables and in what ways they actually serve as pull factors for visitors.

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